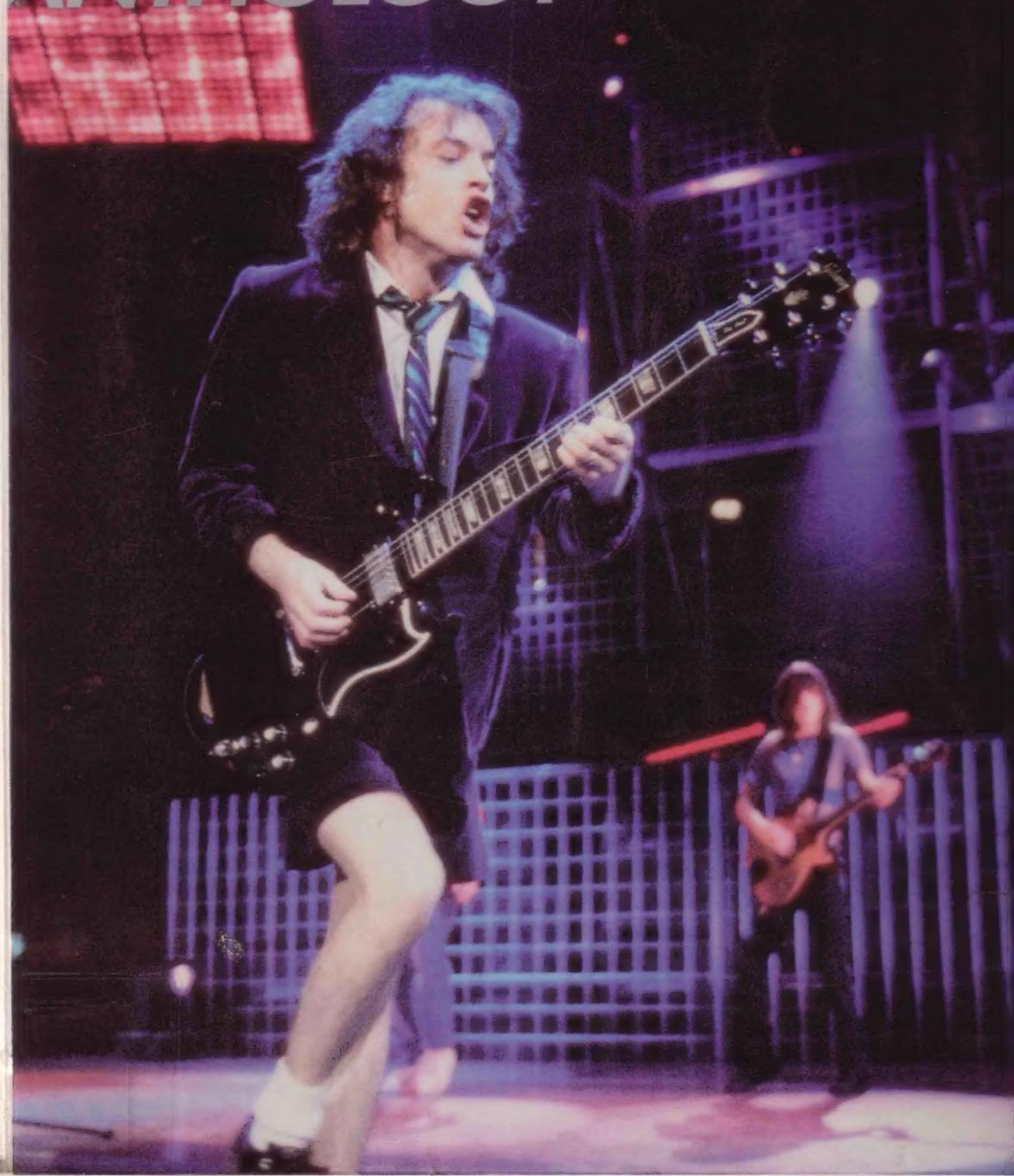


# AC/DC ANTHOLOGY



BACK IN BLACK	16
FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)	5
GIRLS GOT RHYTHM	78
HIGHWAY TO HELL	84
LET ME PUT MY LOVE INTO YOU	22
LOVE AT FIRST FEEL	38
MONEYTALKS	136
NIGHT PROWLER	88
THE RAZORS EDGE	127
RIDE ON	46
SHAKE YOUR FOUNDATIONS	70
SHOOT TO THRILL	114
SHOT DOWN IN FLAMES	98
SQUEALER	56
THUNDERSTRUCK	106
YOU SHOOK ME ALL NIGHT LONG	32



# LEGEND OF MUSICAL SYMBOLS

Left hand fingering: Treble clef, notes G4, A4, B4 with fingerings 3, 4, 4. Bass clef, notes G3, A3, B3 with fingerings 3, 5, 6.

Hand vibrato: Treble clef, note G4 with a wavy line above it. Bass clef, note G3 with a wavy line above it.

Hammeron: Treble clef, notes G4 and A4 beamed together with a hammeron symbol. Bass clef, notes G3 and A3 beamed together with a hammeron symbol.

Pulloff: Treble clef, note A4 with a pulloff symbol. Bass clef, note A3 with a pulloff symbol.

Left hand fingering

Hand vibrato

Hammeron

Pulloff

Palm mute: Treble clef, notes G4, A4, B4 with a palm mute symbol. Bass clef, notes G3, A3, B3 with a palm mute symbol.

Bend: Treble clef, note G4 with a bend symbol. Bass clef, note G3 with a bend symbol.

Quick bend: Treble clef, note G4 with a quick bend symbol. Bass clef, note G3 with a quick bend symbol.

Pre-bend: Treble clef, note G4 with a pre-bend symbol. Bass clef, note G3 with a pre-bend symbol.

Release bend: Treble clef, note G4 with a release bend symbol. Bass clef, note G3 with a release bend symbol.

Unison bend: Treble clef, notes G4 and A4 beamed together with a unison bend symbol. Bass clef, notes G3 and A3 beamed together with a unison bend symbol.

Palm mute

Bend

Quick bend

Pre-bend

Release bend

Unison bend

Tremolo picking: Treble clef, notes G4, A4, B4 with a tremolo picking symbol. Bass clef, notes G3, A3, B3 with a tremolo picking symbol.

Trill: Treble clef, note G4 with a trill symbol. Bass clef, note G3 with a trill symbol.

Picked slide: Treble clef, notes G4 and A4 beamed together with a picked slide symbol. Bass clef, notes G3 and A3 beamed together with a picked slide symbol.

Legato slide: Treble clef, notes G4 and A4 beamed together with a legato slide symbol. Bass clef, notes G3 and A3 beamed together with a legato slide symbol.

Tremolo picking

Trill

Picked slide

Legato slide

Short slide up or down: Treble clef, notes G4 and A4 beamed together with a short slide up or down symbol. Bass clef, notes G3 and A3 beamed together with a short slide up or down symbol.

Pick slide: Treble clef, note G4 with a pick slide symbol. Bass clef, note G3 with a pick slide symbol.

Muffled strings: Treble clef, notes G4 and A4 beamed together with a muffled strings symbol. Bass clef, notes G3 and A3 beamed together with a muffled strings symbol.

Natural harmonic: Treble clef, note G4 with a natural harmonic symbol. Bass clef, note G3 with a natural harmonic symbol.

Short slide up or down

Pick slide

Muffled strings

Natural harmonic

Artificial harmonic: Treble clef, note G4 with an artificial harmonic symbol. Bass clef, note G3 with an artificial harmonic symbol.

Pinch harmonic: Treble clef, note G4 with a pinch harmonic symbol. Bass clef, note G3 with a pinch harmonic symbol.

Right hand tap: Treble clef, note G4 with a right hand tap symbol. Bass clef, note G3 with a right hand tap symbol.

Ghost note (partially implied): Treble clef, note G4 with a ghost note symbol. Bass clef, note G3 with a ghost note symbol.

Artificial harmonic

Pinch harmonic

Right hand tap

Ghost note (partially implied)

# BACK IN BLACK

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

E D A

Rhythm figure 1

T												
A	3	3	3	2	2	2	2	2	2	3	0	B R
B	0	0	0	0	0	0	0	0	0	2	(4)	2 0

E D A

end Rhythm figure 1

T												
A	3	3	3	2	2	2	2	2	2	7	4	7 5 7 6 7 7
B	0	0	0	0	0	0	0	0	0			

with Rhythm figure 1 (2 times)

E D A

1. Back in black\_
2. See additional lyrics

I hit the sack,

I've been too long, I'm glad to be back, yes, I'm \_

E D A

\_ let loose

from the noose, \_

That's kept me hang-in' a - bout. \_ I keep

E D A

look - in' at the sky 'cause it's get - tin' me high. \_ For - get the hearse 'cause I'll nev - er die. I got

E D A

nine lives,

cat's eyes, A - bus - in' ev - ry one of them and run - nin' wild. 'Cause I'm

COPYRIGHT © 1980 BY J. ALBERT & SON PTY. LIMITED.  
ALL RIGHTS FOR THE U.S. AND CANADA ADMINISTERED BY J. ALBERT & SON (USA) INC., ASCAP.  
INTERNATIONAL COPYRIGHT SECURED. ALL RIGHTS RESERVED. USED BY PERMISSION.





E D/E A/E E 3

Rhythm figure 3

D/E A/E A E A

end Rhythm figure 3

E D/E A/E E

with Rhythm figure 3 (3 times)



D/E A/E A E A  
 B B B R B B  
 14 (16) 15 14 (16) 15 14 (16) 14 12 14 12 14 14 14 14 15 14 (16)

E D/E A/E E  
 3 3 3 3  
 hold bend  
 12 12 12 B B B B 12 B B 15 R B 12 13 14

D/E A/E A E A  
 B B R B  
 12 14 14 12 14 (16) 14 (16) 14 12 14 14 16 (17) 12 15 12 12 14 12 14

E D/E A/E E  
 0 0 3 5 0 0 3 3 0 0 0 2 0 2 2 B 12 B 14 (16) 12 15 (17) 0

E D/E A/C# E A E A  
 Well I'm  
 0 5 3 3 5 0 0 2 3 0 0 0 2 B R B 14 (15) 14 12 14 (15) 14 (15) 14 12 14 (15)

Coda

♩ D E

back in — black. —

TAB

0 5 4 2 4 3 2 5 2 6 2 7

TAB

0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7

A E

TAB

0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7

A E B A B A E B A B

Well I'm back — back —

with Rhythm figure 2

TAB

0 5 4 2 4 3 2 5 2 6 2 7



G D A G A G D A G A E B A B A E B A B

back, \_\_\_\_\_ back, \_\_\_\_\_ back, \_\_\_\_\_ back, \_\_\_\_\_ Well I'm

G D A5

back in black, \_ Yes, I'm back in \_ black. \_ I wan-na say \_ it!

B B R

13 (15) 12 (13) 12 10

(12)

*Ad lib solo on repeats*

with Rhythm figure 3

5 3 3 5 3 2 2 3 0 0 0 2 12 12 14

*play 3 times and fade out*

5 3 3 5 3 2 2 3 2 0 0 2 B 12 B

15 (17) 12 12 15 (17)

### Additional Lyrics

2. Back in the back of a Cadillac  
 Number one with a bullet, I'm a power pack.  
 Yes, I'm in a bang with the gang,  
 They gotta catch me if they want me to hang.  
 'Cause I'm back on the track, and I'm beatin' the flack  
 Nobody's gonna get me on another rap.  
 So, look at me now, I'm just makin' my play  
 Don't try to push your luck, just get outta my way.

# FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)

YOUNG/YOUNG/JOHNSON

*guitar 2*  
B  
8va-----

Bm B5 Bsus4

Rhythm figure 1

end Rhythm figure 1

*guitar 1*  
B5

G5 D/F# E

with Rhythm figure 1 (4 times)

B5 G5 D/F# E

B5 B5/A G5 D/F# E5

B5 B5/A G5 D/F# E

The score is divided into four systems for guitar 1. Each system consists of a guitar staff with notes and a tablature staff with fret numbers. The first system is labeled 'with Rhythm figure 1 (4 times)'. The second system is labeled 'B5 G5 D/F# E'. The third system is labeled 'B5 B5/A G5 D/F# E5'. The fourth system is labeled 'B5 B5/A G5 D/F# E'. The guitar 2 part at the top features a high octave line (8va) and a series of chords: B, Bm, B5, and Bsus4. The rhythm figure 1 is defined by the first system of guitar 1.



G5

The musical score is divided into two systems. The first system features a vocal line with lyrics "Oh!" and "Yeah, \_ yeah, \_". Below the vocal line is a guitar part labeled "guitar 1" with a complex, multi-measure arpeggiated figure. The second system features a guitar part labeled "guitar 2" with a rhythmic pattern of eighth notes, followed by a section labeled "Rhythm figure 2" which includes a bass line with a specific rhythmic pattern.

[illegible]

The musical score consists of three systems:

- Vocal Melody:** The first system shows the vocal line starting with "Ooh," followed by "oh." and then "We're on — to - night, \_\_\_\_". Chords D/F#, E, B5, B5/A, and G5 are indicated above the staff.
- Piano Accompaniment:** The second system shows the piano part with complex chordal textures and arpeggios.
- Guitar Chords:** The third system provides a fretboard diagram for guitar, showing positions for Treble (T), Alto (A), and Bass (B) staves across two measures.

D/F# E B5 B5/A G5

To the gui - tar bite. — Yeah, yeah, —

D/F# E B D/A A E

Oh! — Stand up and be coun - ted, For

Rhythm figure 4

T									
A									
B									

G5 E B D/A A E

what you are a - bout to re - ceive. — We are the deal - ers, We'll

end Rhythm figure 4 with Rhythm figure 4 (3 times)

T					
A					
B					

G5 E B D/A

give you ev - 'ry - thing you need. — Hail, hail to the  
rock at dawn on the

A E G5 E

good times, 'Cause rock has got the right of way. — We  
front line, Like a bolt right out - ta the blue. — The

B D/A A E

ain't no leg - end, ain't — no cause, — We're just liv - in'  
sky's a - light — with gui - tar bite, — Heads will roll and



with Rhythm figure 2 (2 times)

G5 E B5 B5/A G5

for\_\_ to - day. } For those a - bout\_\_ to rock, We sa -

rock\_\_ to - night. }

D/F# E 1. B5 B5/A

lute you. For those a - bout\_\_ to rock,

G5 D/F# E

We sa lute you. We

2. with Rhythm figure 3 B5 B5/A G5 D/F# E

those a - bout\_\_ to rock, We sa - lute you. For

with Rhythm figure 2 B5 B5/A G5 D/F# E

those a - bout\_\_ to rock, We sa - lute you, yes we do. For

B5 B5/A G5 D/F# E

those a - bout\_\_ to rock, We sa - lute you.

hold bend-----

B 10 (12)

Ah, sa - lute!

(12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12)

## Guitar solo

Chords: A, D/A, A, G, D, A, D/A, A

Tab: T 8 (10) 8 (10) 5 8 5 8 5 7 5 7 5 7

Chords: G, D, A, D/A, A

Tab: T B R 7 (9) 7 5 7 B 5 5 B 5 5 B 5 5 B 7 (9) 5

Chords: G, D, A, D/A, A

Tab: T 5 8 5 7 (9) 5 8 5 7 B 7 (8) 7 B R 10 8 (9) 8 10 10 12 B

Chords: G, D, A, D/A, A

Tab: T R (13) 12 10 12 (13) 12 (13) B 12 12 (14) 12 12 (14) 12 12 (14) B B

hold bend-----4

Chords: G, D, A, D/A, A

Tab: T B R (17) 13 13 (15) 13 10 13 (15) 13 (15) B B 13 (15) 13 15 13 15 13 15



G D A D/A A G D

8va-----

T 10 12 (13) 12 10 11 10 10 12 (14) 10 12 (13) 8 8 9 7 5 7

A

B

A D/A A G D B D/A

We're just a bat - ter - y for hire with a

8va-----

with Rhythm figure 4 (2 times)

T 5 7 7 7 20 (22) 20 (22) 20 (22)

A

B

A E G5 E B D/A

gui - tar fire, Read - y and aimed at you. Pick up your balls and

T 5 7 7 7

A

B

A E G5 E

load up your can - non, For a twen - ty - one gun sa - lute. For

T 5 7 7 7

A

B

B5 G5 D

those a - bout to rock, Fire! We sa - lute

T 5 7 7 7

A

B

U.B. U.B. U.B.

10 (12) 10 (12) 9 (11)

T 10 12 10 12 9 11

A

B

A  
 you. Oh, for those a - bout to rock,

B5

U.B.  
 T 5  
 A 7 (9)  
 B 2

G5 D A B5  
 We sa - lute you. Those a - bout to rock, Fire!

U.B. U.B. U.B. U.B.  
 T 6 6 7 5  
 A 10 (12) 10 (12) 9 (11) 7 (9)  
 B 4 4  
 2 2

G5 D A B5  
 We sa - lute you. Ow!

8va-

U.B. U.B. U.B. U.B.  
 T 10 10 14 12  
 A 10 (15) 10 (15) 17 (19) 16 (17)  
 B 4 4  
 2 2

G5 D  
 Fire! We sa -

8va-

U.B. U.B. U.B. U.B. U.B.  
 T 10 10 10 10 10  
 A 10 (15) 10 (15) 10 (15) 10 (15) 10 (15)  
 B



A B5

- lute \_\_\_\_\_ you. \_\_\_\_\_

8va-----

U.B. U.B. U.B. U.B. U.B. U.B. U.B.

9 9 9 9 9 7 7 7 7

12 (14) 12 (14) 12 (14) 12 (14) 12 (14) 10 (12) 10 (12) (12) (12) (12)

hold bend-----4

T A B

G5 D A

8va-----

hold bend-----4

U.B. U.B. U.B. U.B. U.B. U.B. U.B.

7 7 7 7 7 5 5

10 (12) (12) (12) 10 (12) 10 (12) 10 (12) 9 (11) 7 (9) 7 (9)

T A B

B5 G5 D

We sa - lute \_\_\_\_\_ you. Come on, \_\_\_\_\_

8va-----

U.B. U.B. U.B.

7 7 10

10 (12) 10 (12) 10 (15)

T A B

A B5

Oh! For those a - bout\_ to rock,

8va-----

U.B. 12 15 (17)

hold bend B B

G5 D A B5

We sa - lute\_ you. For those a - bout\_ to rock,

hold bend B B

G5 D A

We sa - lute\_ you. For

hold bend hold bend --4

B B B B B B B

A B5

you. Shoot! Shoot!

3 7 10 7 9 7 9 7 9





G5 D A G5 D

We sa - lute you. We sa - lute

8va-

B B B B B B B

17 (19) 17 (19) 17 (19) 17 17 (19) 17 14 17 (19) 17 (19) 17 (19)

A G5 D A

you. We sa - lute you.

8va-

B B U.B. U.B. U.B.

17 22 (24) 22 19 22 (24) 22 (24) 15 (19) 14 (18) 12 (14)

B5 A5 G5 D/F# E B5

Fire!



# GIRLS GOT RHYTHM

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

[illegible]

with Rhythm figures 1 and 1a (8 times)

D5 C5 A5 D5 C5

round the world, I've seen a mil-lion girls. —

2. See additional lyrics

A5 D5 C5 A5

Ain't a - one of them got, — what my

D5 C5 A5 D5 C5

la - dy she's got. — She's steal - ing the spot - light, —

A5 D5 C5 A5 D5 C5

knocks me off my — feet. — She's e - nough to start a land - slide,

A5 D5 C5 A5

just a - walk - in' down the street. Wear - in'

D5 C5 D5 C5

dress - es so tight — and look - in' dy - na - mite, — a - bout to

Rhythm figure 4 end Rhythm figure 4 with Rhythm figure 4 (2 times)

B

T	3	3	3	3			
A	2	2	2	2	2	4	5 (6)
B	0	0	0	0	2	4	5 (6) 7

Rhythm figure 4a end Rhythm figure 4a with Rhythm figure 4a (2 times)

B

T	3	3	3	3			
A	2	2	2	2	0	2	3 (4) 0 0
B	0	0	0	0	0	2	3 (4) 0 0



blow me out... No doubt a - bout it, can't live with-out it. The

Rhythm figure 5 end Rhythm figure 5

Rhythm figure 5a end Rhythm figure 5a

with Rhythm figures 2 and 2a

girl's got a - rhy - thm. (Girl's got a rhy - thm.) The girl's got a - rhy - thm.

(Girl's got a - rhy - thm.) She's got the back seat a - rhy - thm. (Back seat a - rhy - thm.) The

girl's got a - rhy - thm. Ow!

1. D5 C5 A5 D5 C5 A5

She's like a

with Rhythm figures 2 and 2a with Rhythm figures 3 and 3a





with Rhythm figures 4 and 4a (3 times)

A5 D5 C5

You know she moves like sin, and when she

8va-----

20 20 20 20 20 20  
(21) (21) (21) (21) (21) (21)

lets me\_\_ in\_\_ It's like a - liq - uid\_\_ love.\_

with Rhythm figures 5 and 5a  
D5

C5

with Rhythm figures 2 and 2a  
D5

C5

No doubt a - bout it, can't \_ live \_ with - out it. The girl's got a - rhy - thm.

(Girl's got a - rhy - thm.) The girl's got a - rhy - thm. (Girl's got a - rhy - thm.) She's got the

back seat a - rhy - thm. (Back seat a - rhy - thm.) The girl's got a - rhy - thm. —

(Girl's got a - rhy - thm.) You know she's real - ly got the rhy - thm. (Girl's got a - rhy - thm.) She's got the

back seat a - rhy - thm. Ow! (Back seat a - rhy - thm.) Rock and Roll rhy - thm.

(Rock and Roll rhy - thm.) — with Rhythm figures 3 and 3a  
Girl's got a - rhy - thm. —

#### Additional Lyrics

2. She's like a lethal brand, too much for any man.  
She gives me first degree, she really satisfies me.  
Loves me till I'm legless, achin' and sore.  
Enough to stop a freight train or start the third world war.  
You know I'm losin' sleep but I'm in too deep,  
Like a body needs blood.



# HIGHWAY TO HELL

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

A D/F# G D/F# G

Rhythm figure 1

T 2 2 2 3 3 3  
A 2 2 2 2 2 2  
B 0 0 0 0 0 0

D/F# G D/F# A

end Rhythm figure 1

T 3 3 3 2 2 2  
A 0 0 0 0 0 0  
B 2 2 3 2 0 0

with Rhythm figure 1 (4 times)

D D/F# G D D/F# G D D/F# G D/F# A

Liv - in' eas - y, liv - in' free, Sea - son tick - et on a  
No \_\_\_\_\_ stop signs, speed lim - it; No - bod - y's gon - na

D D/F# G D D/F# G

one way ride. \_\_\_\_\_ Ask - in' noth - in', leave me be.  
slow me down. \_\_\_\_\_ Like a wheel, gon - na spin it.

D D/F# G D/F# A D D/F# G

'Tak - in' ev - 'ry - thin' in my stride. \_\_\_\_\_ Don't need rea - son,  
No - bod - y's gon - na mess me a - round. Hey, Sa - tan,

3 D D/F# G D D/F# G D/F# A

don't need rhyme. Ain't noth - in' I'd rath - er do. —  
pay'n' my dues, play - in' in a rock - in' band. —

D D/F# G D D/F# G D D/F# G D/F# E5

Go - in' down, par - ty time. — My friends are gon - na  
Hey, mom-ma, look at me. — I'm on my way to the

be there too. — I'm on the  
prom - ised land. —

A D/A G D/F#

high way to hell, — on the

Rhythm figure 2 (lead guitar ad lib on D.S.) end Rhythm figure 2

T 2 2 2 2 3 3 2  
A 2 2 2 2 3 3 2  
B 0 0 0 0 0 0 0

with Rhythm figure 2 (2 times)

A D/A G D/F# A D/A G D/F#

high - way to hell, — I'm on the high - way to hell, — I'm on the

A D/A<sup>1.</sup>

high - way to hell. —

T 2 2 2 2 3  
A 2 2 2 2 3  
B 0 0 0 0 0

To Coda I  
To Coda II

2. Dsus/A D/A

Mm. Don't stop me!

T  
A  
B

2	3	3	2
2	2	2	2
0	0	0	0

[illegible][illegible]

*D.S. al Coda I*

I'm on the

hold bend

B 5 R

5 5 (6) 4 2 0 5 4 (5) 2 0 2 5 4 (5) 4 14 18



## Coda I

high way to...

*D.S. al Coda II*  
D/A

G

(12) (5)

## Coda II

high way to hell — And I'm go - in' down — all the way —

A D/A Free time

on the high - way to hell. —

A

*tr* (12) (15)

# LET ME PUT MY LOVE INTO YOU

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

*guitar 1*  
(Em)

Rhythm figure 1

A5 (Em)

*guitar 2*

A5 (Em)

end Rhythm figure 1

The musical score is written for two guitars. The first system is for guitar 1, starting with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a whole rest followed by a series of eighth and sixteenth notes, some beamed together. Below the staff is a guitar-specific notation (TAB) with fret numbers: 5 4 5 on the top line and 7 5 7 on the bottom line. The second system continues the guitar 1 part, with a treble clef and a key signature of one sharp. It includes a whole rest followed by a series of eighth and sixteenth notes, some beamed together. Below the staff is a guitar-specific notation (TAB) with fret numbers: 4 2 2 on the top line and 5 0 7 on the bottom line. The third system is for guitar 2, starting with a treble clef, a key signature of one sharp, and a 4/4 time signature. The notation includes a whole rest followed by a series of eighth and sixteenth notes, some beamed together. Below the staff is a guitar-specific notation (TAB) with fret numbers: 5 4 5 on the top line and 7 5 7 on the bottom line. The fourth system continues the guitar 2 part, with a treble clef and a key signature of one sharp. It includes a whole rest followed by a series of eighth and sixteenth notes, some beamed together. Below the staff is a guitar-specific notation (TAB) with fret numbers: 5 4 5 on the top line and 7 5 7 on the bottom line. The fifth system is a combined section for both guitars, starting with a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes a whole rest followed by a series of eighth and sixteenth notes, some beamed together. Below the staff is a guitar-specific notation (TAB) with fret numbers: 5 4 5 on the top line and 7 5 7 on the bottom line. The sixth system continues the combined section, with a treble clef and a key signature of one sharp. It includes a whole rest followed by a series of eighth and sixteenth notes, some beamed together. Below the staff is a guitar-specific notation (TAB) with fret numbers: 5 4 5 on the top line and 7 5 7 on the bottom line. The seventh system is the final section, starting with a treble clef, a key signature of one sharp, and a 4/4 time signature. It includes a whole rest followed by a series of eighth and sixteenth notes, some beamed together. Below the staff is a guitar-specific notation (TAB) with fret numbers: 5 4 5 on the top line and 7 5 7 on the bottom line.

A5 (Em)

Rhythm figure 2 end Rhythm figure 2

Rhythm figure 2a end Rhythm figure 2a

A (Em)

with Rhythm figures 2 and 2a



A5

Fly - in' on a free — flight,      driv - in' all — night      With my ma - chin - er - y, —

Rhythm figure 3  
with Rhythm figure 1

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "Fly - in' on a free — flight, driv - in' all — night With my ma - chin - er - y, —". The piano accompaniment is in treble clef, showing chords and a bass line with fingerings. The bass line has three measures: the first measure has fingerings 5, 4, 5; the second measure has 5, 4, 5; and the third measure has 4. The bass line also has a final measure with fingerings 2, 2, 0.

(Em)

'Cause I,      I got the pow - er      an - y hour, —

The second system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "'Cause I, I got the pow - er an - y hour, —". The piano accompaniment is in treble clef, showing chords and a bass line with fingerings. The bass line has three measures: the first measure has fingerings 5, 4, 5; the second measure has 5, 4, 5; and the third measure has 5, 4, 5. The bass line also has a final measure with fingerings 5, 4, 5.

A5      (Em)

To show the man — in me. —      I got      rep - u - ta - tions,

end Rhythm figure 3      with Rhythm figure 2  
with Rhythm figure 2 a (2 times)

The third system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "To show the man — in me. — I got rep - u - ta - tions,". The piano accompaniment is in treble clef, showing chords and a bass line with fingerings. The bass line has three measures: the first measure has fingerings 4, 5, 0; the second measure has 2, 2, 0; and the third measure has 5, 4, 5. The bass line also has a final measure with fingerings 5, 4, 5.

blown\_ to piec - es, With my ar - til - ler - y. — Oh, — I'll —

A5 (Em)

— be guid - in', — we'll be rid - in', Uh, give a what you got to me. —

Rhythm figure 4

— Don't you strug- gle, Don't you fight, —

(Em) A

end Rhythm figure 4 Rhythm figure 5

Rhythm figure 5a

(Em) A5 (G) A5

Don't you wor - ry, 'Cause it's your turn to - night.

end Rhythm figure 5

end Rhythm figure 5a

D5/A A5 E5 D/A A5 E5

Let me put my love in - to you — babe, Let me put my love on the line. —

Rhythm figure 6



D5/A A5 E5

Let me put my love in - to you — babe, Let me

D/A A (Em)

cut your cake with my knife. —

lead guitar

Rhythm figure 7

end Rhythm figure 6 with Rhythm figures 2 and 2a

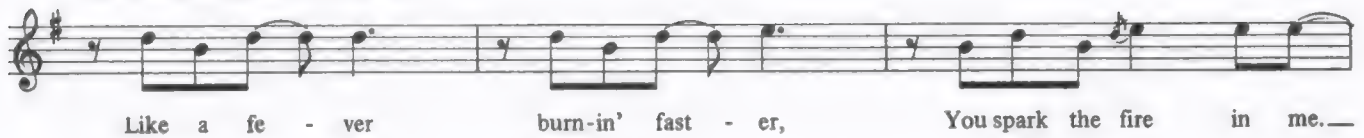
A5 (Em)

Ow!

end Rhythm figure 7

with Rhythm figures 2, 2a and 7

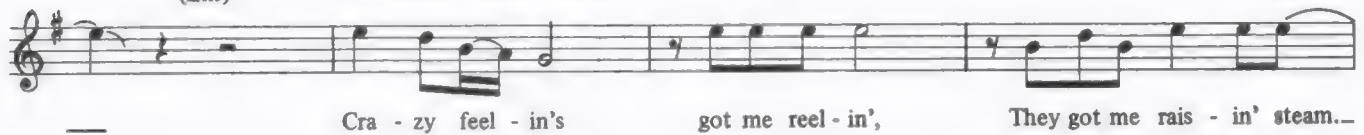
A5



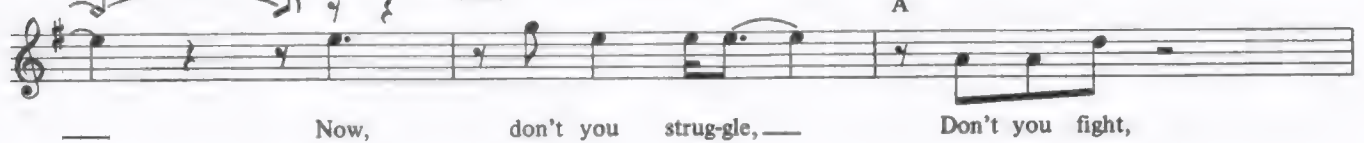
(Em)

with Rhythm figures 2a and 4

A5

with Rhythm figures 5 and 5a  
(Em)

A



with Rhythm figure 6

(Em)

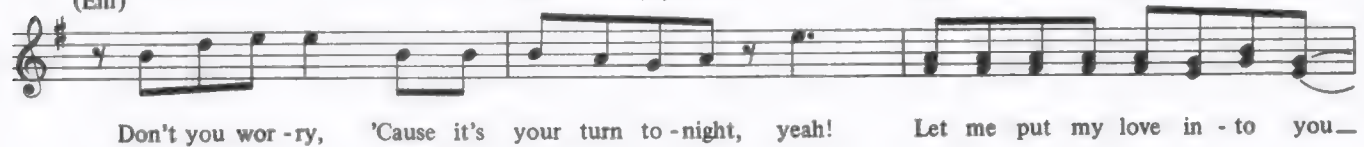
A5

(G) A5

D5/A

A5

E5



D/A

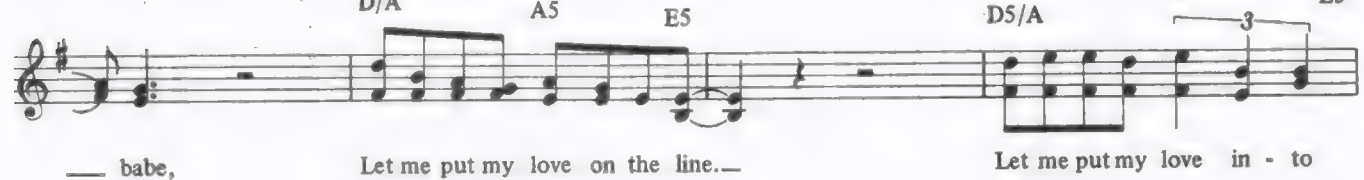
A5

E5

D5/A

A5

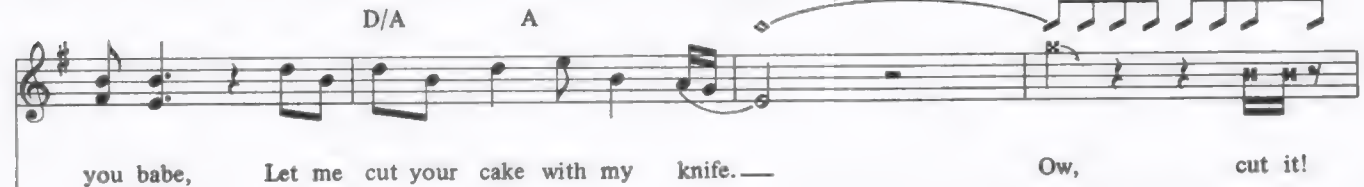
E5



D/A

A

E5



## Guitar solo

8va

E5

A5

E5

A5

G

A5

E5

A5

E5

A5

G

A5

E5

A5

E5

A5

G

A5

hold bend



E5 A5 E5

8va

A5 G A5

*ad lib solo (14 bars)*  
with Rhythm figure 6  
D5/A A5 E5

Let me! Let me, oh! Let me put my love in - to you, babe,

15ma - 7

P.H.

D/A A5 E5 D5/A A5 E5

Let me put my love on the line. Let me put my love in - to you babe, Let me

(Em)

D/A A D5/A A5 E5

cut your cake with my knife. Oh, let me put my love in - to you babe,

D/A A (Em) D5/A A5 E5

Let me put my love on the line. Let me put my love in - to you babe,



# LOVE AT FIRST FEEL

MALCOLM YOUNG / ANGUS YOUNG / BON SCOTT

A5  
guitars 1 and 2

3 3 2 2 0 0

G5 D A5

Rhythm figure 1 end Rhythm figure 1

3 3 2 2 0 0

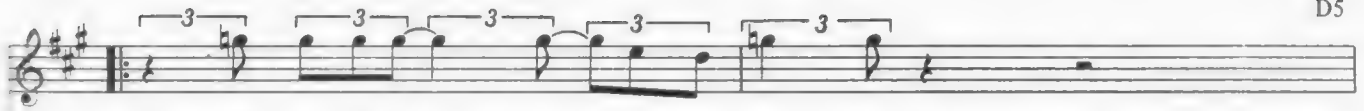
guitar 1 G5 D E5

3 3 2 2 0 0

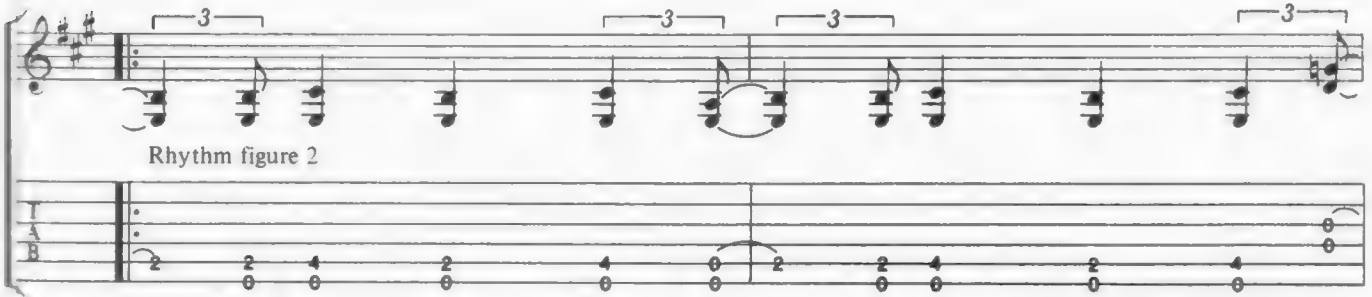
guitar 2

3 3 2 2 0 0

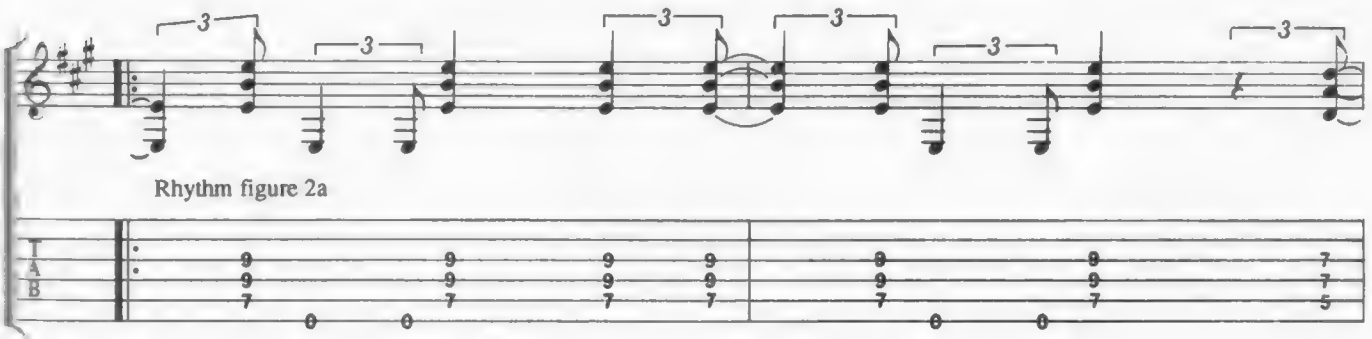




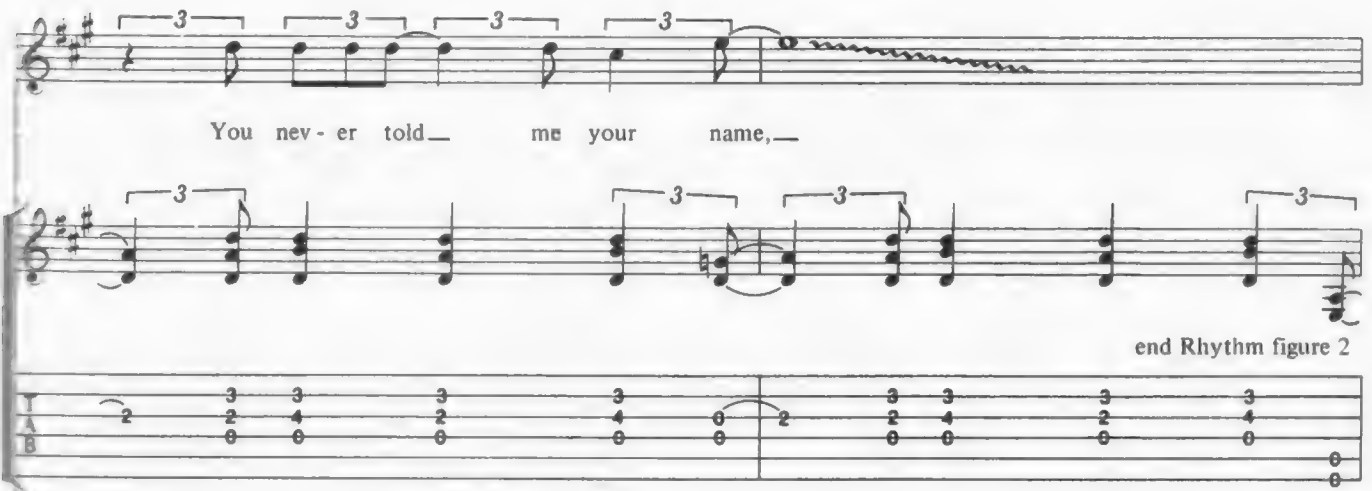
1. You nev - er told\_ me\_ where you came from,  
 2. See additional lyrics



Rhythm figure 2



Rhythm figure 2a



You nev - er told\_ me your name,\_

end Rhythm figure 2



end Rhythm figure 2a

with Rhythm figures 2 and 2a (2 times)

E5 D5

I did - n't know if you were le - gal ten - der, but I'd spend - it just the same.

E5 D5

And I did - n't know - it could hap - pen to me,

with Rhythm figure 1 (3 times)

A5

But I fell in love in the first de - gree. It was love - at first feel.

D A5 G5 D A5

Love - at first feel. Yeah, love -

G5 D 1. A5

- at first feel. First touch was too much,

guitars 1 and 2

G5 D E5 2. A5 G5 D

ow! Feels - good - just like I knew it would, ha, ha.

Guitar solo  
A5

guitar 1

The musical notation for guitar 1 consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of sixteenth notes, often beamed in groups of four. Slurs are placed over several measures, indicating phrasing. The fretboard diagram below the staff shows the fret numbers for the first six strings (T, A, B, G, D, A) across two measures. The first measure contains the sequence: 4 2 0, 4 2 0, 4 2 0, 4 2 0, 4 2 0, 5 2 0, 4 2 0, 5 2 0. The second measure contains: 4 2 0, 5 4 0, 5 4 0, 5 4 0, 7 5 0, 7 5 0, 7 5 0, 7 5 0.

guitar 2

2 2 4 2 4 0 2 2 4 2 4 0

0 0 0 0 0 0 0 0 0 0 0 0

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with various note values, including eighth and sixteenth notes, and rests. The score is divided into two systems by a double bar line. The first system ends with a measure containing a double bar line and a repeat sign. The second system begins with a measure containing a double bar line and a repeat sign. The score is labeled 'The Rose Tree' at the top right.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in eighth and quarter notes, with triplets indicated by a bracket and the number 3. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass line is written in eighth and quarter notes, with triplets indicated by a bracket and the number 3. The lyrics "The Rose Tree" are written below the bass staff.





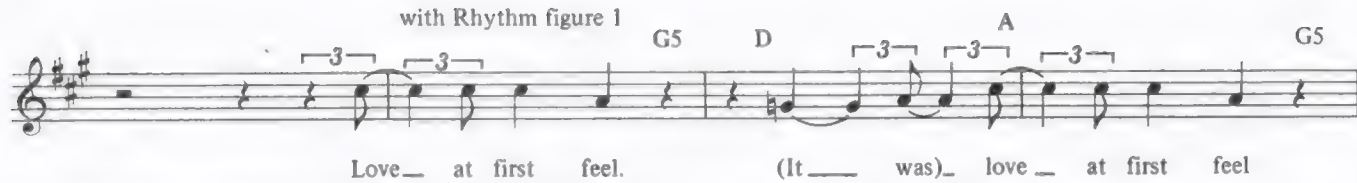
The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below the notes. The melody is divided into measures, with some measures containing triplets of eighth notes. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below the notes. The melody is divided into measures, with some measures containing triplets of eighth notes. The score is written in a clear, legible font, with notes and lyrics clearly visible.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a treble clef, a key signature of one flat, and a common time signature. The melody is written in a simple, folk-like style. The bottom staff is in bass clef and contains a single line of music, likely representing a bass line or a simplified accompaniment. The music is divided into measures by vertical bar lines. The first staff has a treble clef, a key signature of one flat, and a common time signature. The second staff has a bass clef and a common time signature. The music is written in a simple, folk-like style.

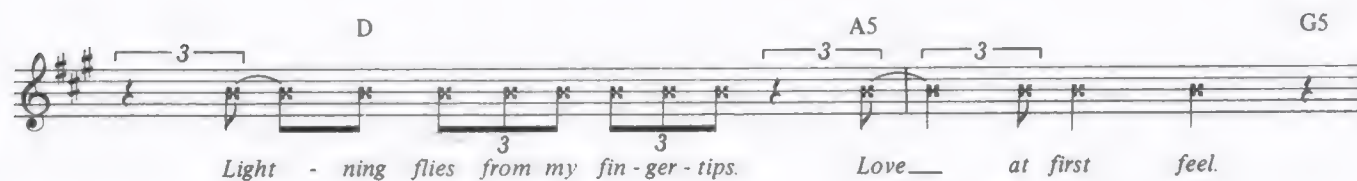
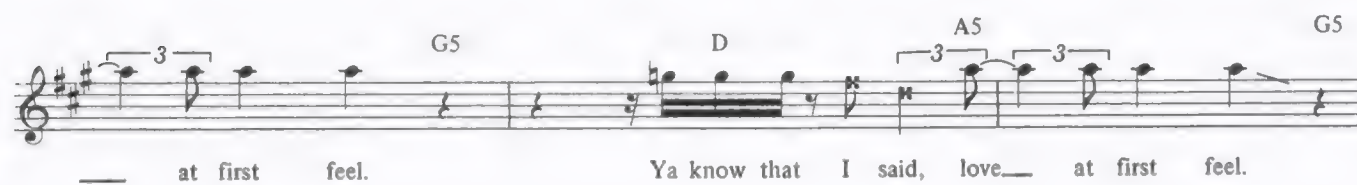
[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and the first system of guitar chords. The second system contains the second system of guitar chords. The vocal melody is written in treble clef with a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp. The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The guitar accompaniment is written in standard notation with a key signature of one sharp. It features a variety of chords, including triads and dyads, and includes fingerings (1-3, 2-3, 2-4) and a capo position (Capo 1) indicated by a 'C' with a '1' above it.

with Rhythm figure 1



with simile background vocals to end

B  
16 (17)



8va- G5 D A5 G5

hold bend

15 R (17) 15 13 17 B 17 20(22) 17 B 17 20(22)

8va- D A5 G5 D A5 G5

17 B 20(22) 20 20(22) R 20 17 17 B 20(22) 20

8va- D A5 G5 D A5 G5

hold bend

20 B (22) R 20 17 B 20 20(22) (22) 20 20(22) 20 17 17 17 20 17 19 17 19 19

fade out

#### Additional Lyrics

2. They told me it was disgustin,  
 They told me it was a sin,  
 They saw me knocking on your front door,  
 Saw me smile when you let me in.  
 You and me, baby, we's all alone.  
 Let's get something goin', while your mom and dad ain't home.

# MONEYTALKS

ANGUS YOUNG/MALCOLM YOUNG

G Gsus2 GGsus2 Csus2 GGsus2 GGsus2 Csus2

Rhythm figure 1 end Rhythm figure 1

Rhythm figure 1a end Rhythm figure 1a

G Gsus2 G Gsus2 Csus2 G Gsus2 G Gsus2 D5

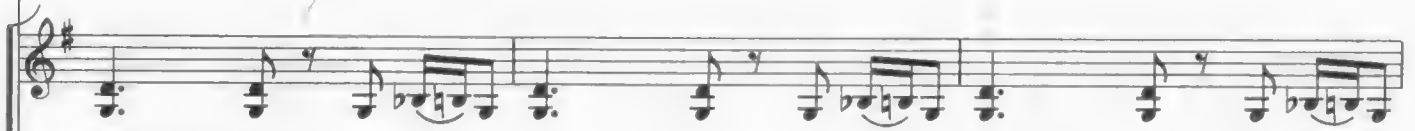
Yeow!

The musical score is written for guitar and bass. The guitar part is in the treble clef and the bass part is in the bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four systems. The first system contains two measures of guitar and two measures of bass. The second system contains two measures of guitar and two measures of bass. The third system contains two measures of guitar and two measures of bass. The fourth system contains two measures of guitar and two measures of bass. The guitar part includes two main rhythmic figures: 'Rhythm figure 1' and 'Rhythm figure 1a'. The bass part includes two main rhythmic figures: 'Rhythm figure 1a' and 'end Rhythm figure 1a'. The score ends with a 'Yeow!' vocal line and a final chord.

G5



Rhythm figure 2



Rhythm figure 2a



Tai - lored suits,

chauf - feured cars,

Fine— ho-



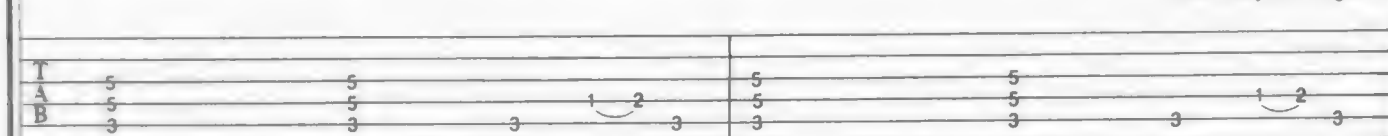
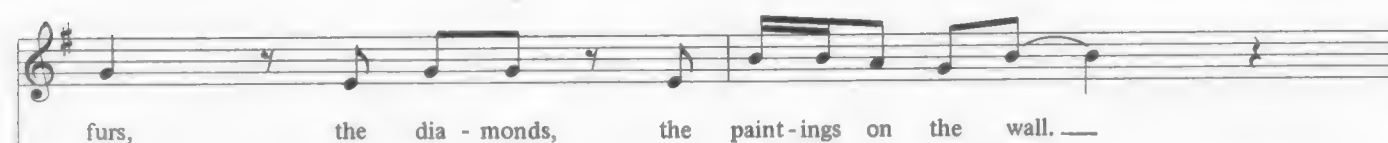
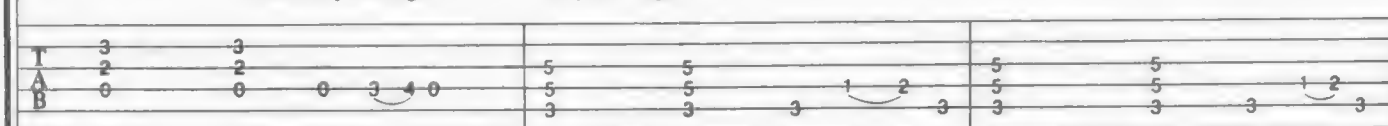
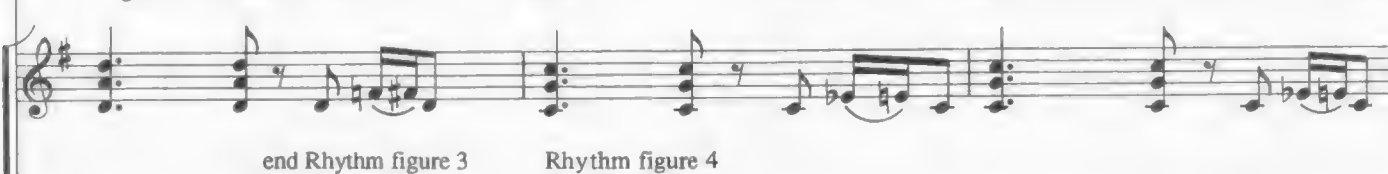
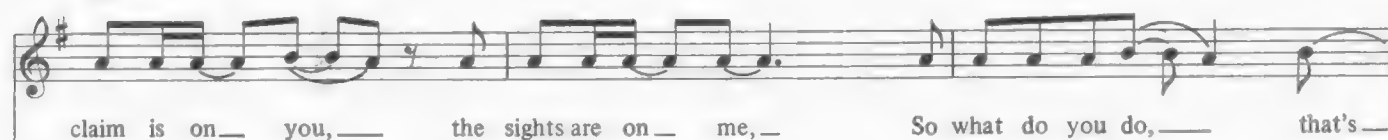
end Rhythm figure 2 with Rhythm figure 2 and 2a (2 times)



end Rhythm figure 2a







**Guitar:** *Rhythm figure 5* with *Rhythm figure 1a*

**Drums:** *Rhythm figure 1a* and *Rhythm figure 5a*

The image displays a musical score for the song "Money" by Michael Jackson. It includes a vocal line with lyrics and two instrumental parts for guitar and bass. The guitar part features a G major chord at the start and a D5 chord later on. The bass part includes a rhythmic figure 5 and a pick scratch instruction. The score is written in treble and bass clefs with a key signature of one sharp (F#).

**Vocal Line:**

Come on, come on, lis - ten to the mon - ey talk.

**Guitar Part:**

Chords: G, D5

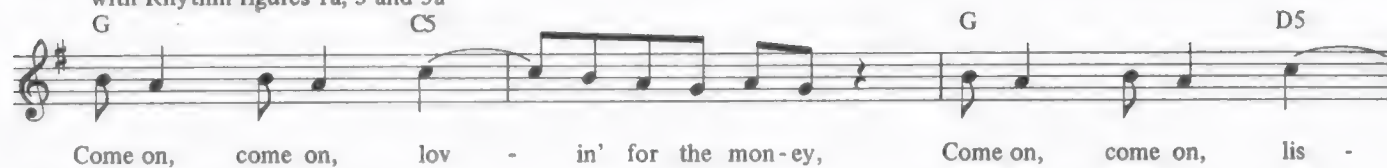
**Bass Part:**

end Rhythm figure 5

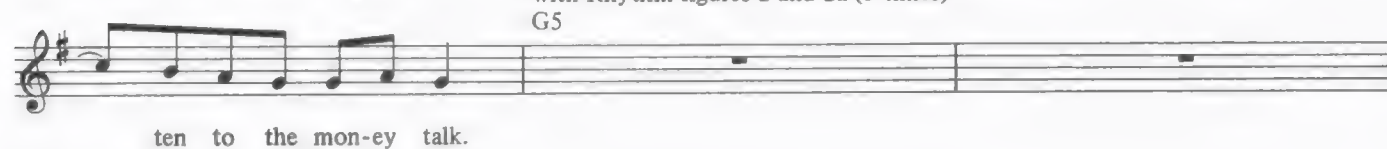
\*pick scratch this time only

end Rhythm figure 5a

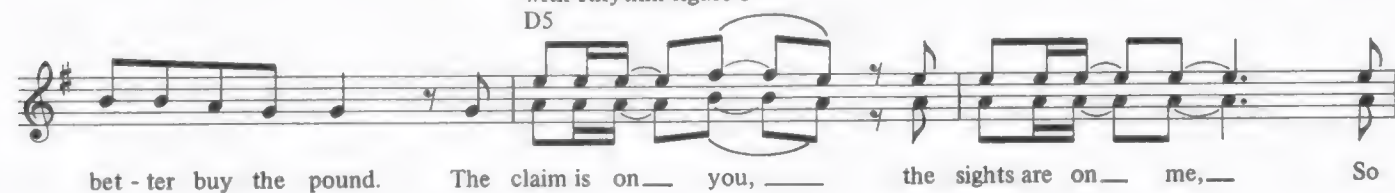
with Rhythm figures 1a, 5 and 5a



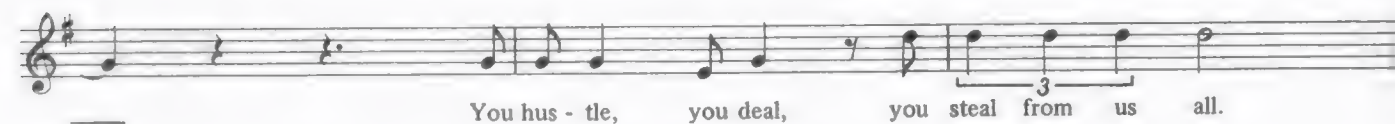
with Rhythm figures 2 and 2a (3 times)



with Rhythm figure 3



with Rhythm figure 4



with Rhythm figures 1a, 5 and 5a (2 times)

with Rhythm figures 1a, 5 and 5a (2 times)

The musical notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Above the staff, there are labels for chords: 'G' at the beginning, 'CS' above the first measure, 'G' above the eighth measure, and 'D5' above the final measure. There are also rhythmic markings: a '3' with a bracket over three eighth notes in the sixth measure, and a '2' with a bracket over two eighth notes in the eighth measure. The lyrics are written below the staff, with hyphens indicating syllables that span across measures.

Come on, come on, lov - in' for the mon - ey, Come on, come on, lis -  
(Mon - ey talks.)

ten to the mon-ey talk. (Mon - ey Come on, talks.) come on, lov - in' for the mon-ey. (Mon - ey

Musical score for the song "Come on, come on, listen to the monkey, talk." The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The lyrics are: "Come on, come on, listen to the monkey, talk." The melody features a G note at the beginning, followed by a series of eighth and quarter notes. A "D5" chord is indicated above the staff. The phrase "To Coda" is written at the end of the line, with a Coda symbol (a circle with a cross) following it.

D5

Mon-ey talks.

Yeah! \_\_\_\_\_

lead guitar

B

6 (7)  
5 (6) 3  
0

G5

Yeah!

with Rhythm figures 2 and 2a (2 times)

B U.B. U.B. B B R

5



The musical score for 'The Rose Tree' is presented on a grand staff. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, likely for a guitar accompaniment, featuring a series of chords and a melodic line. The chords are labeled with letters: T, A, B, and B. The melodic line in the bass staff is written in a simplified notation, using numbers 1 through 7 to represent the frets. The score is divided into two measures by a vertical line. The first measure contains the chords T, A, B, and B, with the melodic line starting on 1 and moving up to 5. The second measure contains the chords T, A, B, and B, with the melodic line starting on 5 and moving up to 7. The score is titled 'The Rose Tree' and is attributed to 'Traditional'.

hold bend

B R

B

6 (7) 5 3 5 3 12 12 14 (15) 15 (15) 15 (15) 15 (15) 14 (15) 15 (15) 14 (15) 12 14 12 14

with Rhythm figure 3

The first system of musical notation for 'The Wind' consists of a treble clef staff and a tablature staff. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). The melody starts with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. This is followed by a half note on A4, a quarter note on G4, and a quarter note on F#4. The melody then continues with a half note on E4, a quarter note on D4, and a quarter note on C4. The tablature staff shows the fret numbers for each note: 15, 14 (15), 15, 14 (15), 15, 14 (15), 12, 10, 12, 10, 5, 7, 5, 5.

C5

with Rhythm figure 4

B

8va -

3

B

B

B

B

16 20

16 20

16 20

16 20

T  
A  
B

15  
14 (15)

15  
14 (15)

15  
14 (15)

15  
14 (15)

G Csus2

Mon - ey

Rhythm figure 6  
with Rhythm figure 1a (2 times)

The musical score is for the piece 'Be this' by Csus2. It consists of three staves: a vocal line, a piano accompaniment, and a guitar part. The vocal line begins with the word 'talks.' followed by 'Be this'. The piano accompaniment features a complex rhythmic pattern with many beamed notes. The guitar part is shown in tablature format, with numbers 1, 2, 3, and 4 indicating fret positions. The score is labeled 'end Rhythm figure 6' at the bottom right.

with Rhythm figure 6

G Csus2 G Csus2 D.S.<sup>al Coda</sup>

way. Mon-ey talks. Come on, come on.

Coda with Rhythm figures 1a, 5 and 5a (2 times)

G C5 G D5

talks.) Mon - ey talks.

*backing vocals*

Come on, come on, lov - in' for the mon-ey, Come on, come on, lis -

G C5

Mon-ey talks, talks, talks. Oh, here it

ten to the mon-ey talk Come on, come on, lov - in' for the mon ey,'

G D5

comes. Yeah, \_\_\_\_\_ yeah, yeah!

Come on, come on, lis - ten to the mon - ey talk.

G5

Mon - ey talk.

Mon - ey talk.

# NIGHT PROWLER

RONALD SCOTT/ANGUS YOUNG/MALCOLM YOUNG

Tune down ½ step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Slow rock ♩ = 63

Intro

A5  
guitar 1

D5

Csus2

D5

A5

D5

C#sus2

D5

A5

D5

C#sus2

D5

guitar 2

*f*

hold bend -----

B

R

guitar 1

Rhythm figure 1

let ring -----

end Rhythm figure 1



guitar 2  
A5 D5 Csus2 D5

with Rhythm figure 1 (2 times)

B (10) (10) R

Musical score for guitar, showing a melody in treble clef and a bass line in bass clef. The melody includes chords A5, D5, Csus2, and D5. The bass line includes fret numbers 7, 9, 10, 12, 14, 9, 7, 5, 12, 14, 8, 7, 5.

guitar 1

2 4 5 6

1 2 3 4 5 6

guitar 1

A5

D

G

D

Rhythm figure 2

T  
A  
B

2 4 0

0 5

0 2 4 5

A5 D G D

Some

end Rhythm figure 2

T A 2 4 2  
B 0 5 5

Verse 1  
with Rhythm figure 2

A5 D G D

wea - ry clock\_\_ strikes mid - night, — And there's a

A5 D G D

full moon\_\_ in the sky. — Ya hear a dog bark —

with Rhythm figure 2 (first 3 bars)

A5 D G D

— in the dis - tance, — Ya hear

A5 D G D

some - one's ba - by cry. — A

end Rhythm figure 2

T A 2 4 2  
B 0 5 5

A5 D G D

rat runs down the al - ley, And a chill runs down your spine. And

Rhythm figure 3 end Rhythm figure 3

with Rhythm figures 3 (3 times)

A5 D G D

some - one walks a - cross your grave, And ya wish the sun would shine, 'Cause

A5 D G D

no one's gon - na warn ya, And no one's gon - na yell at - tack. And

A5 D G D

you don't feel the steel, Till it's hang - in' out your back, I'm your

Chorus  
with Rhythm figure 1 (3½ times)

A5 D5 Csus2 D5

night (Night prowl - er, I sleep in the day.)

A5 D5 Csus2 D5

Night (Night prowl - er, get out of my way.) Yeah, I'm your

A5 D5 Csus2 D5

night (Night prowl - er, watch out to - night.) Yes, I'm the

A5 D5 To Coda II Csus2 D5 To Coda I

night (Night) prowl - er, — when you shut out the light.  
prowl - er. — )

T 3 3 3 3 3 3 3 3 3 3 3 3  
A 0 0 0 0 0 0 2 2 2 2 2 2  
B 3 3 3 3 3 3 0 0 0 0 0 0

Guitar solo A5 D5 Csus2 D5

hold bend -----  
with Rhythm figure 1 (3½ times)

B B B R

T 7 (9) (9) 7 (9) (9) (9) (9) 7 5  
A  
B

A5 D5 Csus2 D5

B B R B

T 7 (9) 6 (10) (9) (10) 7  
A  
B 7 4

A5 D5 Csus2 D5

B B B B B B R B

T 5 (6) 7 5 (6) 7 5 (6) 7 5 (6) 7 5 (6) 7 (9) 7 (9) 10 0  
A  
B 2 9



A5 D5 Csus2 D5

hold bend ----- 4 hold bend ----- 4

B B B

7 (0) 8 (10) (10) (10) (10) 12 (15) (15) (15)

3 3 3 3 3 3 3 3 3 3 3 3

0 0 0 0 0 0 2 2 2 2 2 2

3 3 3 3 3 3 0 0 0 0 0 0

Verse 2

A5 A6 A7(no 3rd) A6

scared to turn your light out, 'Cause there's some-thin' on your mind... Was that a:

P.M. Rhythm figure 4 with Rhythm figure 2 (4 times) end Rhythm figure 4

P.M.

2 2 2 2 4 4 4 4 5 5 5 5 4 0 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 3

A5 A6 A7(no 3rd) A6

noise out-side the win-dow, What's that shad-ow\_ on the blind?\_ As you

A5 A6 A7(no 3rd) A6

lie there na-ked like a bod-y\_ in a tomb, Sus-

A5 A6 A7(no 3rd) A6 D.S. al Coda

pend-ed an-i-ma-tion as I slip in - to your room. I'm your

Coda

A5  
guitar 2

D5

Csus2

D5

with Rhythm figure 1 (4 times)

B ~~~~~ R B R B ~~~~~ R B R B R B R B ~~~~~

T

A

B

7 (9)

(9)

(8)

(9)(9)

(9)

(8)(9)(8)(9)(8)(9)

(8)

(9)

5

5

A5

D5

Csus2

D5

B

8 (10)

B

8 (10)

8 5

3 5

8 5

5

A5

D5

Csus2

D5

3

3

3

3

hold bend -----

B

~~~~~

R B

R B

R B

R B

R B

~~~~~

~~~~~

~~~~~

~~~~~

~~~~~

~~~~~

7

(9)

(9) 7

(9) 7

(9) 7

(9) 7

(9) 7

(9)(9)(9)(9)

(9)(9)(9)(9)

(9)(9)(9)(9)

(9)(9)(9)(9)

(9)(9)(9)(9)

(9)(9)(9)(9)

(9)(9)(9)(9)

(9)(9)(9)(9)

A5

D5

Csus2

D5

3

3

(9)(9)(9)(9)

B

8 (10)

5 3 0

8 5 0

5 3 0

5 3 0

5 2 0

5 2 0

2 5

5

9

A5  
 Csus2  
 Dsus2  
 P.M. -----  
 T  
 A  
 B  
 1 3 2 0 3 0 2 0 3 1 3 1 3 1 3 1 3 1 3 5 (7) (9)

[illegible]

[illegible]



with Rhythm figure 1 (3½ times)

Coda II

Csus2

D5

A5

D5

you torn out the light.

I'm your night

(Night

prowl - er, \_\_\_\_ oh.

prowl - er, \_\_\_\_

let ring -----

Csus2

D5

A5

D5

Csus2

D5

break down your door. \_\_\_\_)

I'm your night

prowl - er. \_\_\_\_

I'm the

(Night prowl - er, \_\_\_\_ crawl - in' 'cross your floor.)

night

(Night

prowl - er, \_\_\_\_

prowl - er, \_\_\_\_

make a mess of you. \_\_\_\_)

yes I will. \_\_\_\_

Night

(Night

prowl - er, \_\_\_\_ and I'm tel - in' this to you,

prowl - er. \_\_\_\_ )

There ain't noth-in',

let ring -----

D5

A5

There ain't noth-in', oh!

A - noth-in' you can do. \_\_\_\_

# RIDE ON

MALCOLM YOUNG / ANGUS YOUNG / BON SCOTT

Slowly

C F C F C F

Rhythm figure.1

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| T | 1 | 1 | 1 | 1 | 1 | 1 |
| A | 0 | 2 | 0 | 2 | 0 | 2 |
| B | 2 | 3 | 2 | 3 | 2 | 3 |
|   | 3 | 3 | 3 | 3 | 3 | 3 |

C F C F

1. It's an - oth - er lone - ly eve - nin'—  
2. See additional lyrics

end Rhythm figure 1 Rhythm figure 2

|   |   |   |   |   |
|---|---|---|---|---|
| T | 1 | 1 | 1 | 1 |
| A | 0 | 2 | 0 | 2 |
| B | 2 | 3 | 2 | 3 |
|   | 3 | 3 | 3 | 3 |

C F Bb

In an - oth - er lone - ly town,—

|   |   |   |   |   |
|---|---|---|---|---|
| T | 1 | 1 | 2 | 3 |
| A | 0 | 2 | 3 | 3 |
| B | 2 | 3 | 3 | 3 |
|   | 3 | 3 | 3 | 1 |

F B $\flat$  G C

But I ain't too young to wor-ry, And I

2 3 3 1 4 5 5 3

B $\flat$  F C F

ain't too old to cry, — When a wom-an gets me down...

3 2 1 1 0 2 2 3

1. C F 2. C F

2. Got an- Um, that's why I'm

end Rhythm figure 2

1 0 2 3 1 0 2 3

[illegible]



G5

One of these days \_\_\_\_\_ I'm \_\_\_\_\_ gon-na change my e - vil ways, huh.  
ride on. \_\_\_\_\_ )

1 3  
0 9  
2 9  
3 3

F

So then I'll just keep run - nin' 'round. \_\_\_\_\_

*guitar 1*

B  
16 (17)

*guitar 2*

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

C F C F

with Rhythm figure 1

B B R B 15 B  
16 (17) 13 16 (16) 15 (17) 15 15 (17) 13 15 14

Guitar: C F C F

Bass: B R B R

Guitar: C F C F

Bass: C F C F

Broke an - oth - er\_ prom - ise, An' I\_

with Rhythm figure 2 (2 times)

Guitar: Bb F Bb

Bass: Bb F Bb

\_ broke an - oth - er heart, But I

Guitar: G C Bb F

Bass: G C Bb F

ain't too young to re - al - ize\_ That I ain't too old to try, Try to

Guitar: C F C F

Bass: C F C F

get back to the start.\_ And it's an -

Guitar: C F C F

Bass: C F C F

oth - er red light night - mare. Whoa, an -

Guitar: Bb F Bb

Bass: Bb F Bb

oth - er\_ red light street, And I

G C B $\flat$  F

ain't too old to hur - ry, 'Cause I ain't too old \_\_\_\_\_ to die, \_\_\_\_\_ But I

C F C F

sure\_\_ am hard to beat. \_\_\_\_\_ But I'm

with Rhythm figure 3

F5 F $\sharp$ 5

lone - ly, Lord, I'm lone - ly,

G5 F C

What am I gon - na do?

with Rhythm figure 4

G 4 F C

Got my-self a one-way tick - et.

ride on.\_\_\_\_ ) (Ride on,\_\_\_\_ )

B $\flat$  F C

Go - in'\_\_\_\_ the wrong way, (Ride on,\_\_\_\_ )

ride on.\_\_\_\_ ) (Ride on,\_\_\_\_ )

G F

Gon-na change\_\_ my e - vil ways.\_\_\_\_ ride on.\_\_\_\_ ) One of these days,\_\_\_\_

Guitar solo

one of these days.\_\_\_\_

C F C F

with Rhythm figure 2 (2 times)

B (13) B (12) 8 8 10 10 (11) R B 10 (11)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in treble clef and the guitar accompaniment in tenor and bass clefs. The melody is in C major, with a key signature of one flat (Bb) and a common time signature (C). The guitar accompaniment is in C major, with a key signature of one flat (Bb) and a common time signature (C). The second system contains the melody in treble clef and the guitar accompaniment in tenor and bass clefs. The melody is in C major, with a key signature of one flat (Bb) and a common time signature (C). The guitar accompaniment is in C major, with a key signature of one flat (Bb) and a common time signature (C).

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with notes beamed in groups of four. Chords are indicated by letters C, F, and B above the staff. The second system shows the guitar accompaniment on a six-string staff, with fret numbers (11, 8, 13, 13, 13, 15, 16, 14, 16, 15, 13, 16, 13, 14, 16, 17) written below the strings. The guitar part is in a 12-string configuration, as indicated by the '12' and '8' fret numbers.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The melody is written on a single staff with a treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. Chord symbols (C, F, B) are placed above the staff to indicate the harmonic structure. The lyrics are written below the staff, aligned with the notes. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like '8va' and '4'.

8va

C F C

8

T  
A  
B

17 15 17 15 15 18 18 16 15 15 17 17 15 17 17

8





with Rhythm figure 4

C G F C B $\flat$  F

ride on.\_\_\_\_) Gon - na ride on.\_\_\_\_  
Ride on,\_\_\_\_ ride on.\_\_\_\_

F C C G

Hmm,\_\_\_\_ look - in' for a truck. Um,\_\_\_\_ hm.\_\_\_\_  
(Ride on,\_\_\_\_ ride on.\_\_\_\_

F5

Keep on rid - in'. Rid-in'

C G

on. and on, and on, and on, and on, and on, and on, and on, and on.\_\_\_\_  
(Ride on\_\_\_\_ ride on.\_\_\_\_

with Rhythm figure 4 (first 6 bars)

hold bend - - - - -

B (13) (13) (13)

F C B $\flat$  F

Gon - na have my-self a good time. Um, yeah. ride on.\_\_\_\_  
(Ride on,\_\_\_\_

B B R B

(13) 8 11 10 8 10 (12) 10 8

[illegible]

The image shows a page from a musical score for the song "The Rose Tree". It includes a vocal line with lyrics, a piano accompaniment, and a guitar part. The lyrics are "one of these days." and "The Rose Tree". The guitar part includes instructions like "F5", "B", and "ritard.".

**Vocal Line:**

one of these days. \_\_\_\_\_  
 \_\_\_\_\_ )

**Piano Accompaniment:**

The piano part features a melody in the right hand and a bass line in the left hand. The melody includes a trill on the note G4.

**Guitar Part:**

The guitar part is written on a single staff. It includes a key signature of one flat (Bb) and a time signature of 4/4. The notation includes a key signature change to F major (F5), a trill on the note G4, and a key signature change back to Bb (B). The guitar part includes a trill on the note G4.

**Lyrics:**

one of these days. \_\_\_\_\_  
 \_\_\_\_\_ )

**Chords:**

The chords are indicated by letters above the notes: F, B, and B.

**Performance Instructions:**

The score includes performance instructions such as "F5", "B", and "ritard.".

### Additional Lyrics

2. Got another empty bottle,  
And another empty bed,  
Ain't too young to admit it,  
And I'm not too old to lie,  
I'm just another empty head.

# SHAKE YOUR FOUNDATIONS

YOUNG/YOUNG/JOHNSON

*guitars 1 and 2*

D5

Rhythm figure 1

G7(no 3rd)

G5

G7(no 3rd)

G5

(second time) 1. You got - ta

end Rhythm figure 1

with Rhythm figure 1 (3 times)

D5

G7(no 3rd)

G5

G7(no 3rd)

G5

see me lean - in' on the bar. I got my head in a whis - key jar.

D5

G7(no 3rd)

G5

G7(no 3rd)

G5

Feel - in' good 'cause the cit - y's a - live, I'm get - ting read-y to rock and jive.

D5

G7(no 3rd)

G5

G7(no 3rd)

G5

I get up an' I slide a - cross the floor, You wan-na come an' I'll meet you at the door.

with Rhythm figure 1 (first 3 bars)

D5

G7(no 3rd)

G5

G7(no 3rd)

No one can stop us, 'cause we're feel - in' too right, We're gon - na steal our way.



G5 G7(no 3rd)/F G5 G7(no 3rd)/F

— a - round to - night. Al - right. Al -

Rhythm figure 2

G5 D5 G5

right. Ooh. Aye, aye, oh, Shake\_

end Rhythm figure 2 Rhythm figure 3

D5 G5 G7(no 3rd)/F G5

— your foun - da - tions. Aye, aye, oh, Shake\_ it to the floor.

end Rhythm figure 3

To Coda

with Rhythm figure 3 D5 G5 D5 G5 G7(no 3rd)/F G5

Aye, aye, oh, Shake\_ your foun - da - tions, Aye, aye, oh, Shake\_ it!

guitar 2

8va- D5

G7(no 3rd)

Rhythm figure 4  
with Rhythm figure 1 (2 times)

guitar 3

Rhythm figure 4a

1. G5 G7(no 3rd) G5 2. G5

2. I was tak -

end Rhythm figure 4

end Rhythm figure 4a

with Rhythm figure 1 (3 times)  
guitars 1 & 2

D5

G7(no 3rd)



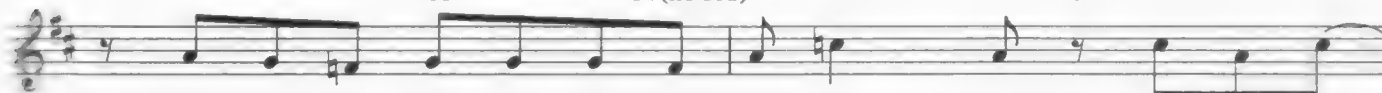
in'

no lib - er - ties. —

G5

G7(no 3rd)

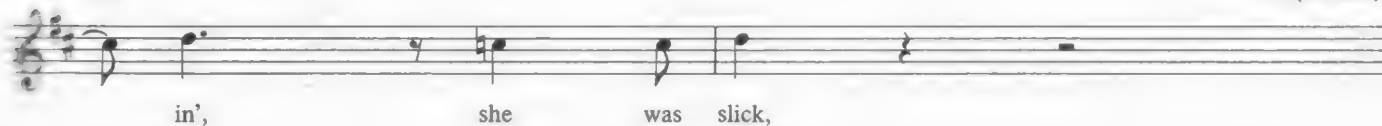
G5



She's get - tin' hot - ter off the heat on me. I was oil -

D5

G7(no 3rd)

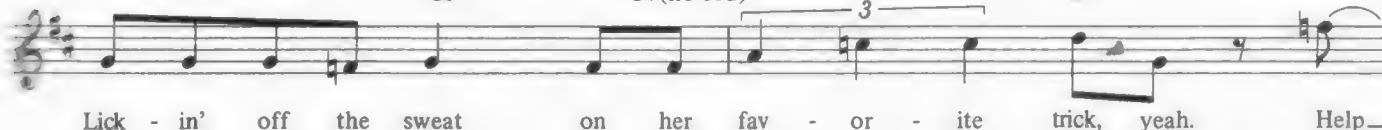


in', she was slick,

G5

G7(no 3rd)

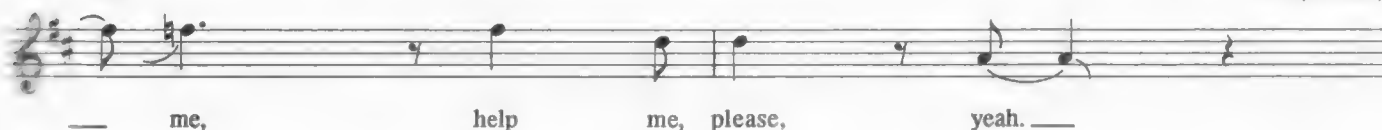
G5



Lick - in' off the sweat on her fav - or - ite trick, yeah. Help —

D5

G7(no 3rd)

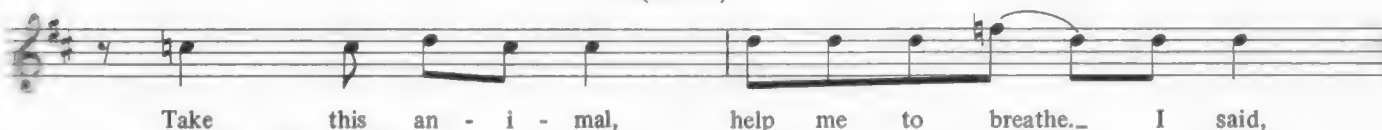


— me, help me, please, yeah. —

G5

G7(no 3rd)

G5

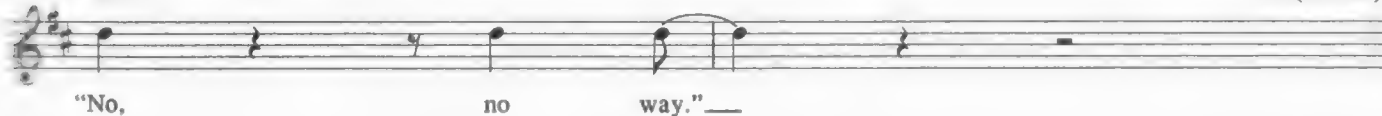


Take this an - i - mal, help me to breathe. — I said,

with Rhythm figure 1 (first 3 bars)

D5

G7(no 3rd)



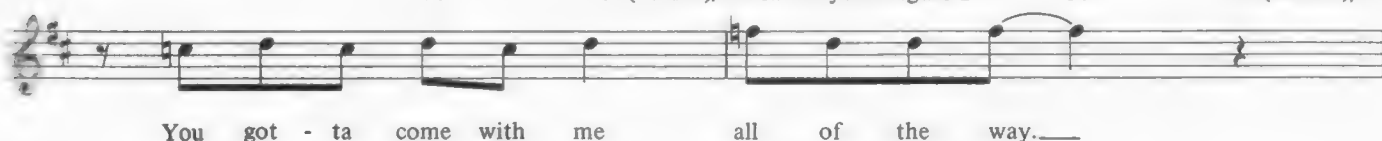
"No, no way." —

G5

G7(no 3rd)/F with Rhythm figure 2

G5

G7(no 3rd)/F



You got - ta come with me all of the way. —

G5

G7(no 3rd)



O. K. I'll

G5

D.S. al Coda I



play. —

## Coda I

to the floor. Oh!

G5 A5 D5 A5

guitar 1

Guitar solo

U.B. U.B. U.B. U.B.

10 8 7 10  
12 (14) 10 (12) 0 (11) 12 (14)

guitar 2

Rhythm figure 5

2 3 2  
2 2 0  
0 0 0

D5 C G5 C5 G5

U.B. U.B. U.B.

8 7 5 0 5 0 5 0 5 0 7 0 7 0 7 0 5 0 5 0 5 0 7 0 7 0 10 12 (14)

end Rhythm figure 5

3 5 0 5 0 2  
2 5 0 5 0 2  
0 3 0 3 0 0



with Rhythm figure 5

U.B. U.B. U.B. U.B. U.B. B

8 7 17 15 14 15

10 (12) 9 (11) 20 (22) 18 (20) 17 (19) 16 (17)

A5 8va- D5 C5

*D.S. al Coda II*

A5

G5 C5 G5 B

13 15 13 15 14 16 (17)

## Coda II



G5

with Rhythm figure 1  
D5

3. We — had the night, we —

G7(no 3rd)

G5

G7(no 3rd)

— had the time. She had the su - gar and

with Rhythm figure 1 (first 3 bars)  
D5

I had the wine. Took my hand, shook —

G7(no 3rd)

G5

G7(no 3rd)

— me to the core, Told her not to touch, but she was

with Rhythm figure 2

G5

G7(no 3rd)/F

G5

G7(no 3rd)/F

com - in' back for more. You know

G5

what for. Aye, — aye, — aye, — aye. —

D5 G5

Aye, aye, oh, Shake your foun - da - tions.

*guitar 1*

with Rhythm figure 3 (3 times)

B R B B

13 (15) 13 13 (15) 13 13 (15)

D5 G5 G7(no 3rd)/F G5 D5 G5

Aye, aye, oh, Shake it to the floor. Aye, aye, oh. Shake

*8va*

B R B R B B

13 (15) 13 13 (15) 13 (15) (17) 10

D5 G5 G7(no 3rd)/F G5

— your foun - da - tions. Aye, aye, oh, Sh - shake it to the floor.

*8va*

B B

13 10 13 10 15 (17) 13 15 13 13 (15)

D5 G5 D5 G5 G7(no 3rd)/F  
 Ave, aye, oh, Shake your foun - da - tions. Ave, aye, oh, Shake  
 8va-----  
 hold bend---  
 B B B B  
 15 18 (20) 15 18 (20) 15 18 (20) 18 (20)

The musical score is divided into three systems, each with a vocal line, a piano accompaniment line, and a guitar accompaniment line.

**System 1:**

- Vocal:** "it to the floor. Aye, aye, oh Shake your foun - da - tions". Chords: G5, D5, G5, G7(no 3rd)/F, G5.
- Piano:** Features a melody with a wavy line indicating a bend. The first measure is marked "8va-----".
- Guitar:** Features a melody with a wavy line indicating a bend. The first measure is marked "-----".

**System 2:**

- Vocal:** Continuation of the previous system.
- Piano:** Continuation of the previous system.
- Guitar:** Continuation of the previous system.

**System 3:**

- Vocal:** Continuation of the previous system.
- Piano:** Continuation of the previous system.
- Guitar:** Continuation of the previous system.

The musical score for "The Rose Tree" is presented in three staves. The top staff is for guitar, with a key signature of one sharp (F#) and a 2/4 time signature. It includes a capo on the first fret and a key signature change to one flat (Bb) for the second system. The guitar part features a melody with a wavy line indicating a vibrato or tremolo effect. The middle staff is for guitar 1, which plays a bass line with a wavy line indicating a vibrato or tremolo effect. The bottom staff is for bass, which plays a bass line with a wavy line indicating a vibrato or tremolo effect. The lyrics "Make you so ea - ger." are written below the guitar 1 staff. The score includes various musical notations such as chords (D5, G5, B), notes, rests, and dynamic markings like "ritard".

guitar 2

ritard

# SHOOT TO THRILL

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

*guitar 1*

A5

*with feedback*

G5 D G5

*guitar 2*

Rhythm figure 1

D A5 G5 D G5 D A5

*with feedback*

end Rhythm figure 1



with Rhythm figure 1 (5 times)

I  
A  
B

1. All you



G5 D G5 D A5

wo - men who want a man of the street, — But don't —

2. See additional lyrics

G5 D G5 D A5 G5 D G5

know which way — you wan - na turn. Just keep a - com - in' and put your

D A5 G5 D G5 D A5

hand out to me, — 'Cause I'm the one who's gon - na make you burn. — I'm

C G C G C

gon - na take — you down; Ah, — down, — down, — down. —

Rhythm figure 2

D A D

So, don't you fool — a - round. — I'm gon - na

E7#9 A5 G5

pull it, pull it, pull the trig - ger. Shoot to thrill, —

end Rhythm figure 2 Rhythm figure 3

D/A

play to kill; — Too man - y wom - en with too man - y pills, — yeah.

end Rhythm figure 3

with Rhythm figure 3

A5

G

D/A

Shoot to thrill, — play to kill; — I got my

gun and I'm read - y, gon - na fire at will, — yeah! —

1.

A5

2.

2.

A5

G

2. I'm like e - Shoot to thrill, — and I'm

with Rhythm figure 3

D/A

read - y to kill; \_\_\_ I can't get e - nough and I can't \_\_\_ get my fill. I

A5 G5 D/A

shoot to thrill, \_\_\_ play to kill. \_\_\_ Yeah, \_\_\_

E7#9

pull the trig - ger! \_\_\_ Yeah, \_\_\_ pull it!



Pull it, pull it, pull the trig - ger. \_\_\_\_\_

G5 D/A G5 D/A

G5 D/A G5 D/A

C G C G C

8va-----

hold bend

B 15 (17) B 15 (17) B 15 (17) R (17) 15 13 13 15 (17) B 15 (17) B 15 (17)

D A D E7#9

8va

hold bend

3

3

3

3

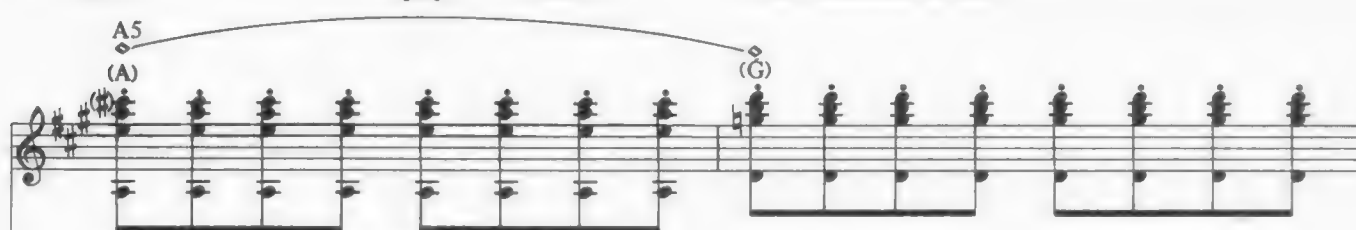
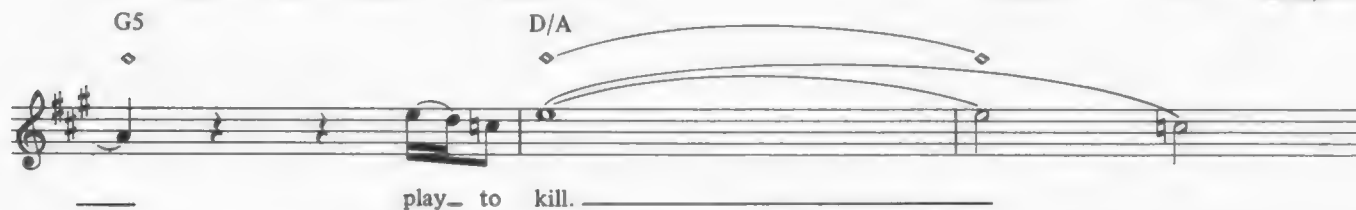
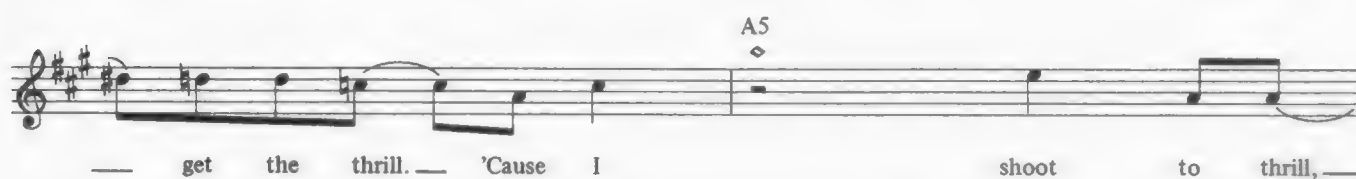
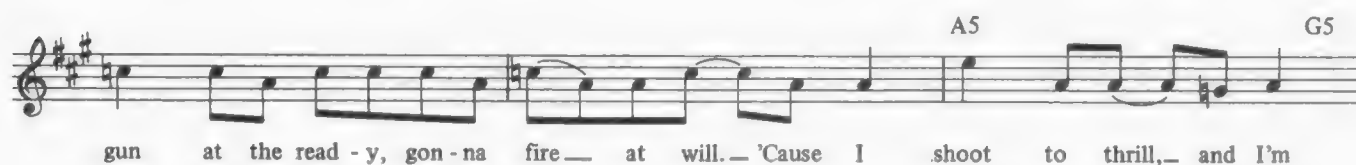
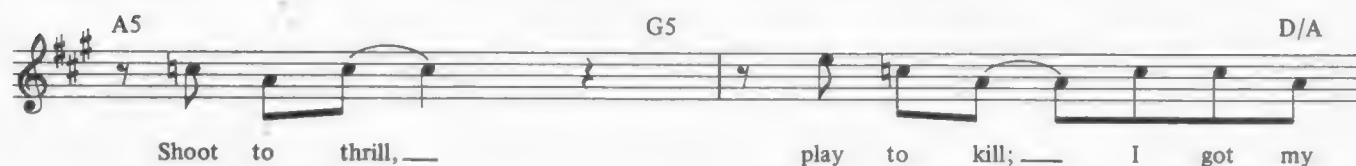
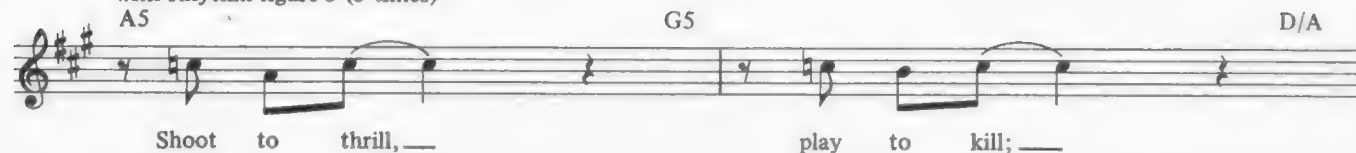
3

3

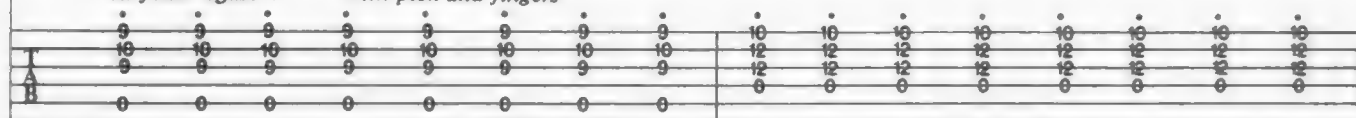
Ow!



with Rhythm figure 3 (3 times)



Rhythm figure 4 with pick and fingers



The musical score for 'D' is written in G major (two sharps) and 4/4 time. The melody is played on a treble clef staff, and the guitar accompaniment is shown on a six-string staff below. The melody consists of a series of eighth notes, mostly on the G and A strings, with a final half note on D. The guitar accompaniment is a simple pattern of eighth notes on the low strings (E, A, D, G).

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a treble clef and a key signature signature. The melody starts with a half note G#4, followed by a quarter note A4, and then a half note B4. The bottom staff is in bass clef and begins with a bass clef and a key signature signature. The bass line starts with a half note G#2, followed by a quarter note A2, and then a half note B2. The score includes a 'D' time signature and an 'A5' time signature. The melody is written in a simple, folk-like style with a key signature of three sharps. The bass line is written in a simple, folk-like style with a key signature of three sharps. The score includes a 'D' time signature and an 'A5' time signature.

Shoot \_\_\_\_\_ you down. Hey! \_

Rhythm figure 5

Rhythm figure 5a

We're gon - na get you down the

end Rhythm figure 5

end Rhythm figure 5a

with Rhythm figures 5 & 5a

bot -tom, girl. \_ Shoot ya, I'm gon - na shoot ya. Ooh, \_ yeah. \_

D5 A5

G5/A G/B G5/A D/A

Yeah, — yeah, yeah! —

Rhythm figure 6 with Rhythm figure 5

D5/A A5 G5 D/A

I'm gon - na shoot you down. — Yeah, — I'm

end Rhythm figure 6 with Rhythm figure 6

D5/A A5 *ad lib solo (26 bars)* G/B

gon - na get you down. Down, down, down, down. — Shoot you,

Rhythm figure 7

D/A A5

shoot — you, shoot — you, shoot you — down. —

end Rhythm figure 7



*with simile rhythm (8 bars)* G/B D/A

Shoot\_ you, shoot\_ you, shoot\_ you, ah, \_

A5 G/B D/A

ah, down. Oh, oh, oh, oh,

A5 G/B

oh, oh, oh, ho, ho! \_

D/A A5

*with Rhythm figure 7 (1½ times)* G/B D/A A5

G/B D/A G

I'm gon - na shoot\_ you\_ down. \_

D/A G  
 Qui - et you — down. — Shoot you —  
 down! — Yeah, — heh, yeah.  
 Ah, — yeah! — Ha, ha, ha, ha, ha, ha!  
 B (5)

F R E E  
 F R E E  
 2 2 0 2 0 2 0 2 0 2  
 3 5 7 5 7 (8) 5 5 8 (10) 5 8 5 5 7 5 7 5 5 3 5 3 5 3 5 5 5 0 3 3  
 6 6  
 3 3

### Additional Lyrics

2. I'm like evil; I get under your skin,  
 Just like a bomb that's ready to blow.  
 'Cause I'm illegal; I got everything  
 That all you women might need to know.  
 I'm gonna take you down,  
 Down, down, down.  
 So don't you fool around,  
 I'm gonna pull it, pull it, pull the trigger.

# SHOT DOWN IN FLAMES

RONALD SCOTT / ANGUS YOUNG / MALCOLM YOUNG

The musical score is written for guitar and voice. It begins with a guitar introduction in 4/4 time, featuring a melody in the treble clef and a bass line in the bass clef. The melody is marked with chords D5 and A. The bass line includes fingerings: 0 2 2 0 2 2 0 2 0 0.

The vocal part enters with the lyrics "Whoa! — Whoa! Want you!". The melody is marked with chords A5, G5, D5, C5, A5, G5, D5, and C5. The guitar accompaniment for the vocal part is divided into two sections: "guitar 1" and "guitar 2".

**Guitar 1:** The first section is labeled "Rhythm figure 1" and "end Rhythm figure 1 with Rhythm figure 1 (5 times)". The bass line includes fingerings: 5 5 3, 5 3, 7 7 5, 7 5.

**Guitar 2:** The second section is labeled "Rhythm figure 1a" and "end Rhythm figure 1a with Rhythm figure 1a (10 times)". The bass line includes fingerings: 2 2 0, 2 0, 0 0, 3, 3 3 1, 2 2 0, 0 0, 3.

The score concludes with a final guitar part marked with chords A5, G5, D5, C5, A5, G5, D5, and C5.

A5 G5 D5 C5

1. Been a long — time — look - in' for a wom - an,  
 2. See additional lyrics

A5 G5 D5 C5

Gon - na give me good love.

A5 G5 D5 C5

An - y - bod - y wan - na hang on to me, —

5 5 3 7 7 5

A5 G5 D5 C5 A5 3 G5

I'm real - ly burn-in' up. She was stand - in' a - lone o -

Rhythm figure 2 end Rhythm figure 2 with Rhythm figure 1

5 5 3 3 2 3 2 3 2 2 2

D5 C5 with Rhythm figure 2 A5 G5 D5 C5

ver by the juke - box, Lots of some-thing to sell.





A5 G5 D5 C5 3 A5 G5

flames. — Shot down in flames. —

Rhythm figure 4 end Rhythm figure 4 with Rhythm figures 4a (2 times)

Rhythm figure 4a end Rhythm figure 4a with Rhythm figures 4a (2 times)

D5 C5 A5 G5 D5 C5 3

Ain't it a shame,— To be shot down in

A5 G5 1. D5

flames. —

with Rhythm figure 3

2. with Rhythm figure 3 (2 times) D5

Hey you!— Oh, yes! Shoot me! Shoot me!

A5 G5 D5 C5

with Rhythm figure 4a (7 1/2 times)

A5 G5 D5 C5

A5 G5 D5 C5

That's — nice! —

A5 G5 D5 C5

Wow!

[illegible]

Musical score for "The Rose Tree" featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The score includes a vocal line with lyrics "The Rose Tree", a guitar line with chords A5, G5, D5, C5, A5, G5, and a bass line with notes and fingerings. The guitar line includes a "8va" marking and a "P.H." marking. The bass line includes a "B R" marking and a "B R" marking. The score is divided into three measures.



with Rhythm figures 4 and 4a (3 1/2 times)

flames, shot down in flames.

flames. — Ow! Shot! Shot down in

with Rhythm figures 4 and 4a (3 1/2 times)

A5 G5 D5 C5 3 A5 G5

flames. — Oh, — oh! — Shot down in flames.

with Rhythm figure 3 (2 times)  
D5

I don't need a thing, - don't leave me! Shot down in

A5

flames.

Ugh!

*Additional Lyrics*

2. Singles bar,  
 Got my eye on a honey,  
 Hangin' out everywhere.  
 She might want my money,  
 I really don't care, no!  
 Say baby, you're driving me crazy,  
 Laying it out on the line.  
 When a guy with a chip on his shoulder says,  
 "Don't sit buddy, she's mine."

# SQUEALER

MALCOLM YOUNG / ANGUS YOUNG / BON SCOTT

F G5 D5 *play 4 times*

Bass figure 1 (*arranged for guitar*) end Bass figure 1

2

She said she'd

2

with Bass figure 1 (7 times)

D5

nev - er been, Hmm, nev - er been touched be - fore.

A musical staff in treble clef with a key signature of one sharp (F#). The melody consists of four measures. Measure 1 contains a quarter note G4, an eighth rest, and a quarter note A4. Measure 2 contains a half note B4. Measure 3 contains a half note C5. Measure 4 contains a quarter note D5, an eighth rest, and a quarter note E5.

She said she'd

B5

nev - er been \_\_\_\_\_

A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a melody for the lyrics "nev - er been". The melody starts with a quarter note on G4, followed by a quarter note on A4, then a half note on B5. The B5 note is marked with a fermata. The staff continues with a whole rest, followed by a whole note on B5, and then another whole rest.

[illegible]

with Bass figure 1 (6 times)



She said she'd nev - er liked,

Rhythm figure 1

end Rhythm figure 1

7  
7  
5

with Rhythm figure 1 (3 times)

um, \_\_\_\_\_ to be ex - cit - ed.

She said she'd

B

al - ways had, had to fight\_\_

with Bass figure 2 (2 times)

4  
4  
2

with Rhythm figure 1 (2 times)  
with Bass figure 1 (6 times)  
D5

it. And she ne - ver won. -

She said she'd nev - er been.

nev - er been balled be - fore.

And I don't think,

**Rhythm figure 3**  
**with Bass figure 2 (2 times)**

with Rhythm figure 3  
B/A B5

with Bass figure 1 (6 times)  
with Rhythm figure 2 (6 times)  
C5            D5

*Fixed her good.*

**Hey!**

C5 D5 C5 D5

(Squeal-er.) When I held her hand, (Squeal-er.) I made her

C5 D5

un - der - stand. (Squeal - er.) When I kissed her lips,

with Rhythm figure 3 (2 times)  
with Bass figure 2 (2 times)

C5 D5 B/A B5

(Squeal-er.) Sucked her fin - ger - tips, hey! (Squeal-er.) Ooh, we

B/A B5

start - ed get - tin' hot, (Squeal - er.) Um, made it hard to stop.

with Rhythm figure 2 (2 times)  
with Bass figure 1 (2 times)

C5 D5 C5 D5

(Squeal-er.) Got too much, (Squeal - er.) I think I've got a

Rhythm figure 4

B/A B5

B/A B5

mag - ic touch. Ow!

Guitar solo

with Bass figure 2 (2 times)

B

B R

7 7 9 9 11 7 9 9 (11) 9 7

end Rhythm figure 4

with Rhythm figure 4

The musical score is written for guitar. The treble clef staff contains a melody with the following elements:

- Chords: B/A, B5, C5, D5.
- Rhythm figure 5: A sequence of notes with a specific rhythmic pattern.
- Accents: Notes are accented with a wedge symbol.
- Slurs: A slur covers a group of notes in the first measure.
- Trills: Trills are indicated by a vertical line with a dot above the note.
- Octaves: An '8va' marking indicates an octave shift.
- Rehearsal mark: A double bar line with a dot and the number 6.

The bass clef staff contains a bass line with the following elements:

- Figures: 7, 7, 10, (11), 7, 9, 10, 12, 10, 10, 10, 10, 15, 10, 10, 13, 12, (14), 10, 12, (14), 12, 10, 12.
- Chords: B, B.
- Rehearsal mark: A double bar line with a dot and the number 6.
- Text: "with Bass figure 1 (2 times)".

The musical score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various notes and rests. Above the staff, there are labels: "C5 D5" above the first two notes, "C5 D5" above the next two notes, "C5 D5" above the next two notes, "C5 D5" above the next two notes, and "8va-..." above the final note. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a rhythmic line with various notes and rests. Above the staff, there are labels: "B" above the first note, "10 13 10" above the next three notes, "B" above the next note, "10 10" above the next two notes, "10" above the next note, "12 10" above the next two notes, "12" above the next note, "12 10 12 10 10 10" above the next six notes, "12 10" above the next two notes, "10 12 12" above the next two notes, "10 10" above the next two notes, and "B" above the final note. The text "end Rhythm figure 5" is written above the top staff, and "with Rhythm figure 5" is written below the bottom staff. The text "hold bend-" is written to the right of the bottom staff.

[illegible]

F5 G5 C5 D5

Squeal - er.

with Rhythm figure 6 (2 times)

with simile background vocal to end

F5 G5

C5 D5 F5 G5

8va - 7 8va - - 7

B R B P.H. P.H. B

C5 D5



First system of musical notation. The treble clef staff shows a melodic line with a key signature of two sharps (F# and C#). Above the staff, a bracket labeled "F5" spans the first measure, and a bracket labeled "G5" spans the second measure. The bass clef staff shows a fretboard diagram with fingerings: 10 (15) for the first measure, 10 10 13 for the second, 12 (13) for the third, 10 10 12 (14) 12 for the fourth, 10 10 12 10 12 10 for the fifth, and 12 10 for the sixth.

Second system of musical notation. The treble clef staff shows a melodic line with a key signature of two sharps. Above the staff, a bracket labeled "C5" spans the first measure, and a bracket labeled "D5" spans the second measure. The bass clef staff shows a fretboard diagram with fingerings: 12 for the first measure, 10 10 10 for the second, 12 10 12 10 12 10 for the third, 12 10 12 12 12 10 for the fourth, and 10 10 for the fifth.

Third system of musical notation. The treble clef staff shows a melodic line with a key signature of two sharps. Above the staff, a bracket labeled "F5" spans the first measure, and a bracket labeled "G5" spans the second measure. The bass clef staff shows a fretboard diagram with fingerings: 10 13 10 12 for the first measure, 13 10 13 for the second, 10 13 10 12 10 13 10 for the third, 10 13 10 12 for the fourth, 10 13 10 12 for the fifth, 10 13 10 12 for the sixth, and 10 10 (15) 10 for the seventh.

Fourth system of musical notation. The treble clef staff shows a melodic line with a key signature of two sharps. Above the staff, a bracket labeled "C5" spans the first measure, and a bracket labeled "D5" spans the second measure. The bass clef staff shows a fretboard diagram with fingerings: 12 (14) 10 13 10 for the first measure, 12 (14) 10 13 10 for the second, 12 (14) 10 13 10 for the third, 12 (14) 10 13 10 for the fourth, 12 (14) 10 13 10 for the fifth, 12 (14) 10 13 10 for the sixth, and 12 10 13 10 10 13 10 10 10 for the seventh.

First system of musical notation. The treble staff features a melodic line with a slur over the first two measures, labeled F5, and a slur over the next two measures, labeled G5. The bass staff contains a sequence of fret numbers: 13 10 10 13 10, 10 10 13 10, 12 (14), 10 10 (15), 13 10 12 10 12 10 12 10 12 10 12 10 12.

Second system of musical notation. The treble staff includes a slur over the first two measures, labeled C5 D5, and a slur over the next two measures, labeled C5 D5. The bass staff contains a sequence of fret numbers: 10 12 10 12 10, 12 10 0 10 7 8 12 10 12 10 12 10 12, 12 10 12, 10 10 13 10 10 13 10 10 13 10 10 10 10.

Third system of musical notation. The treble staff features a slur over the first two measures, labeled F5, and a slur over the next two measures, labeled G5. The bass staff contains a sequence of fret numbers: 10 12 14 10 13 10 13 10 13 10 12 10, 12 10 12 10 12 (14) 12 (14), 13 13 14 14 15 15 15.

Fourth system of musical notation. The treble staff includes a slur over the first two measures, labeled C5 D5, and a slur over the next two measures, labeled C5 D5. The bass staff contains a sequence of fret numbers: 18 (20), 15 18 15 20 (22) 20 18 20 17 20 (22), 20 20 17 19 17 17 20 18 18 20 18 18 18.

F5 8va G5

hold bend-----4

17 B B R B B B B

20(22) 20(22) (22) (22) 20 20(22) 20(22) 20(22) 20(22)

C5 D5 C5 D5 C5 D5

3

B R B B

10 13 10 13 10 12 12(14) 12 10 12 10 (11) 12 10 12 12(14) 10 13 10 12(14)

F5 G5

3

hold bend

B B B B B B B R

10 13 12(14) 10 13 12(14) 10 13 12(14) 10 13 12(14) 10 13 12(14) 10 13 10 13(15) 10 10 13 12(13) 10 (13) 12 10 12 12

C5 D5 C5 D5 C5

6

10 12 10 12 10 12 12 12 7 10 7 7 10 7 7 10 7 7 10 7 10

[illegible]

The musical score for "The Wind" by John Williams is presented in two systems. The first system contains the first five measures of the piece. The second system contains the next five measures. The melody is written on a treble clef staff, and the guitar accompaniment is written on a six-string staff. The score includes various musical notations such as notes, rests, and ornaments, as well as guitar-specific markings like bends and releases.

The Sound of Silence

Simon & Garfunkel

8va

C5 D5

C5 D5 C5

D5

B

17 (20)



First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The staff shows a melodic line with notes and rests, including a triplet of eighth notes. The bass staff shows a bass line with notes and rests, including a triplet of eighth notes. The system is labeled with "F5" and "G5" above the treble staff, and "8va" above the bass staff. The bass staff has a "3" above the first triplet.

Second system of musical notation. Treble clef, key signature of two sharps (F# and C#). The staff shows a melodic line with notes and rests, including a triplet of eighth notes. The bass staff shows a bass line with notes and rests, including a triplet of eighth notes. The system is labeled with "C5", "D5", "F5", "C5", and "D5" above the treble staff, and "8va" above the bass staff. The bass staff has a "hold bend" instruction above the first triplet.

Third system of musical notation. Treble clef, key signature of two sharps (F# and C#). The staff shows a melodic line with notes and rests, including a triplet of eighth notes. The bass staff shows a bass line with notes and rests, including a triplet of eighth notes. The system is labeled with "F5" and "G5" above the treble staff, and "8va" above the bass staff. The bass staff has a "hold bend" instruction above the first triplet and a "hold bend throughout" instruction above the rest of the system.

Fourth system of musical notation. Treble clef, key signature of two sharps (F# and C#). The staff shows a melodic line with notes and rests, including a triplet of eighth notes. The bass staff shows a bass line with notes and rests, including a triplet of eighth notes. The system is labeled with "C5", "D5", "C5", and "D5" above the treble staff, and "8va" above the bass staff. The bass staff has a "fade out" instruction above the last triplet.

# THE RAZORS EDGE

ANGUS YOUNG/MALCOLM YOUNG

The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). It contains a series of notes, including a triplet of eighth notes and a triplet of sixteenth notes. The bass staff contains a series of notes, including a triplet of eighth notes and a triplet of sixteenth notes. The system concludes with a double bar line.

The second system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a series of notes, including a triplet of eighth notes and a triplet of sixteenth notes. The bass staff contains a series of notes, including a triplet of eighth notes and a triplet of sixteenth notes. The system concludes with a double bar line.

Slowly  
E5

The third system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a series of notes, including a triplet of eighth notes and a triplet of sixteenth notes. The bass staff contains a series of notes, including a triplet of eighth notes and a triplet of sixteenth notes. The system concludes with a double bar line.

Rhythm figure 1

with simile rhythm (14 bars)

The fourth system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a series of notes, including a triplet of eighth notes and a triplet of sixteenth notes. The bass staff contains a series of notes, including a triplet of eighth notes and a triplet of sixteenth notes. The system concludes with a double bar line.

end Rhythm figure 1

Rhythm figure 2

end Rhythm figure 2

with Rhythm figure 2 (20 times)

Spoken: Yeah! Am! Ra-zor's edge!

tap with pick on finger board

I Am!

Ra - zor's edge!

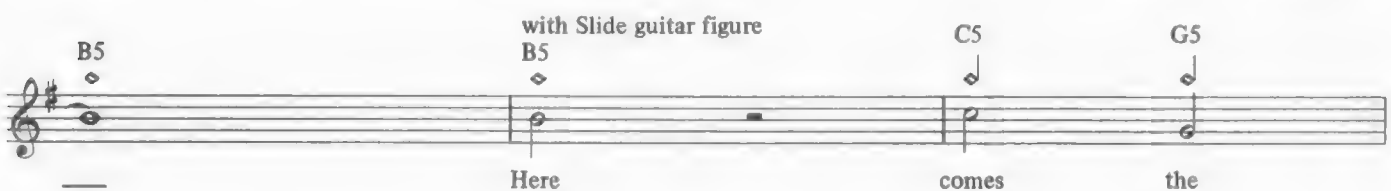
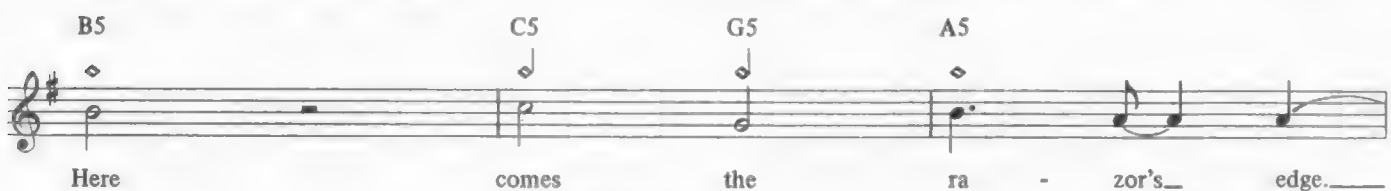
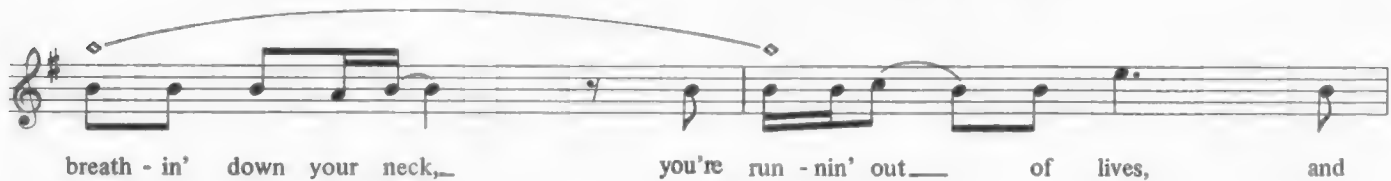
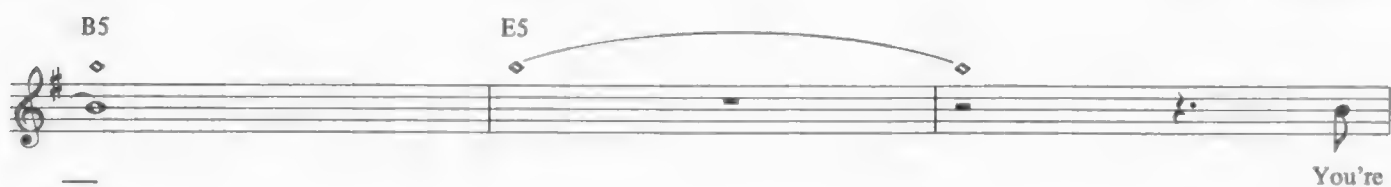
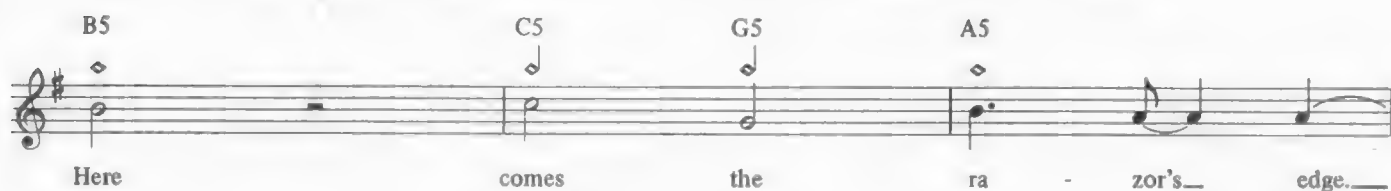
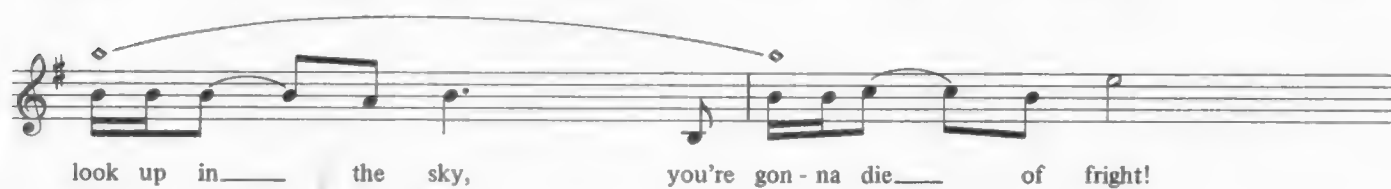
B5 C5 G5 A5 B5

Slide guitar figure

end Slide guitar figure

E5

Ra - zor's! There's



E5

Rhythm figure 3

end Rhythm figure 3

end Rhythm figure 3a

with Rhythm figure 2 (2 times)

(Ra - zor's edge.) To raise the dead. (ra - zor's edge.)

To cut to shreds.



D5/A G5

6 6 6 6 6 6 6 6

5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

3 2 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

D5/A G5

To raise the dead

6 6 6 6 6 6 6 6

5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A5 G5 B5

Guitar solo

with Rhythm figure 2 (2 times)

A5 G5 B5

hold bend -----

22do-----

with Rhythm figure 3 (2 times)

P.H.----- P.H.-----

[illegible]

with Rhythm figure 2 (2 times)

B5 C5 G5 A5 B5

Here comes the ra - zor's\_ edge.\_

with Slide guitar figure

B5 C5 G5 A5 B5

Here comes the ra - zor's edge.

The musical score for 'The Rose Tree' is presented on two systems. The top system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The second measure contains a triplet of eighth notes (G4, A4, B4) and another triplet of eighth notes (G4, A4, B4). The third measure consists of a half note G4 and a quarter note F#4. The fourth measure is a whole note G4. The bottom system continues the melody with a half note G4 and a quarter note F#4. The second measure contains a triplet of eighth notes (G4, A4, B4) and another triplet of eighth notes (G4, A4, B4). The third measure consists of a half note G4 and a quarter note F#4. The fourth measure is a whole note G4. The score concludes with a double bar line.

G5 A5

To cut to shreds... The ra - zor's

hold bend

12 12 15 14 14 (16) (16) (16) (15) (16) (15) (16) (15) (16) 14 12 12 12 (18) 14 12

B R B R B R B R

B5 E5

edge. But the ra - zor's edge, —

with Rhythm figure 3 (2 times)

14 12 14 12 12 14 12 14 15 (17) 15 (17) 15 (17) 15 (17) 12 12 12

B B B B

Whoa, the ra - zor's edge! —

8va hold bend - 7 8va

15 (17) 15 (17) 15 (17) 15 (17) 15 15 (17) 15 (17) 15 (17) 15 (17) 15 15 16 (17)

B B B B B B B B



But you could cut to shreds, \_\_\_\_\_

Got-ta ra - zor's edge, \_\_\_\_\_

What a ra - zor's edge!..

FREE

P.M. ....



# THUNDERSTRUCK

ANGUS YOUNG/MALCOLM YOUNG

(B)

Rhythm figure 1

(Em) (B)

Ah. Ah.

end Rhythm figure 1 with Rhythm figure 1

(Em)

Ah.

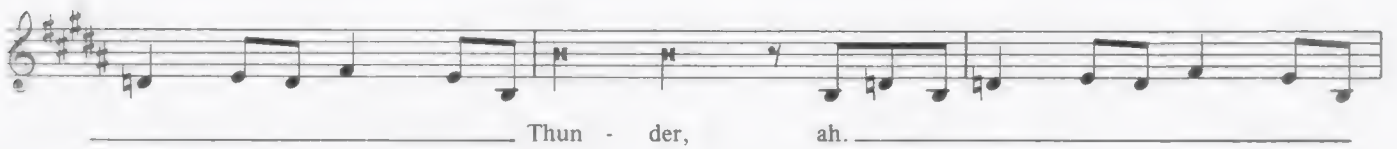
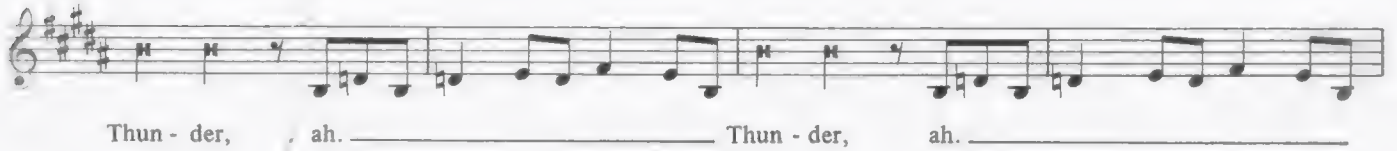
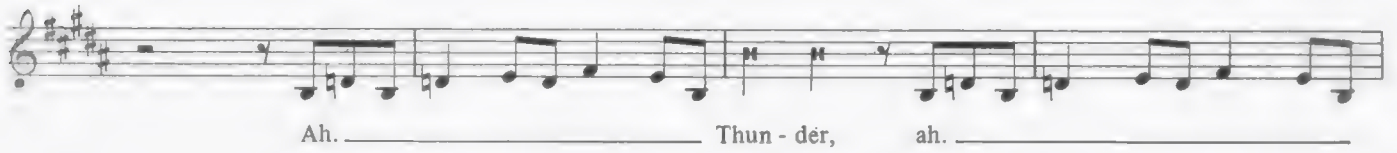
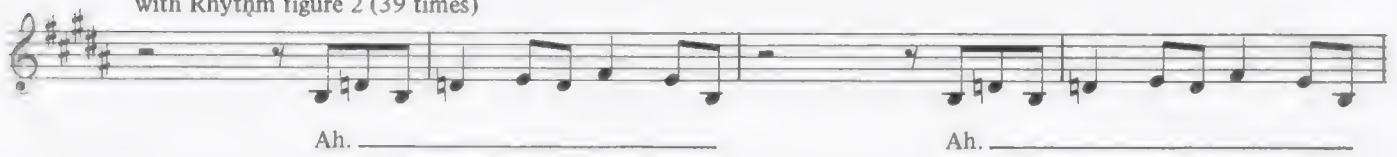
(B)

Ah.

Rhythm figure 2

end Rhythm figure 2

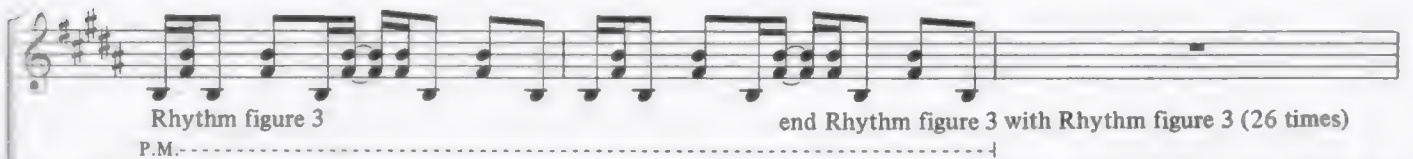
with Rhythm figure 2 (39 times)



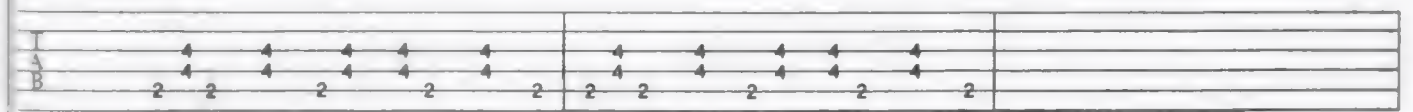
B5



Thun - der!

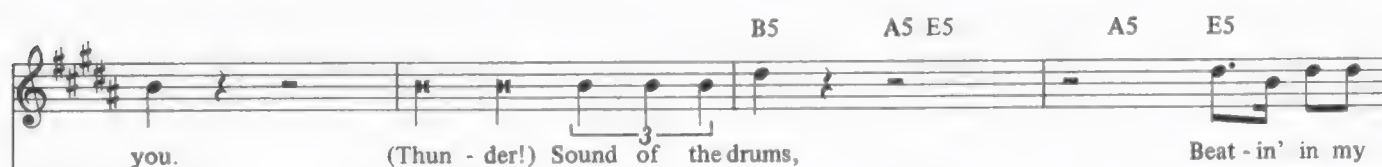
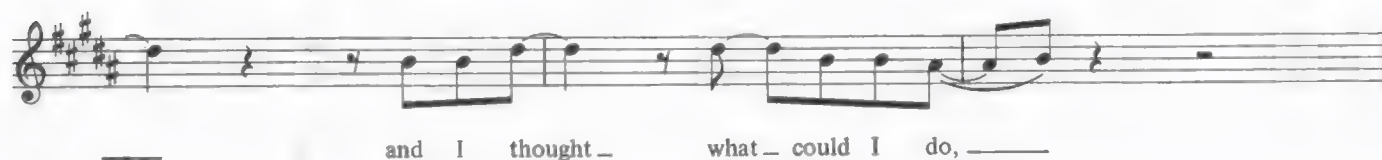
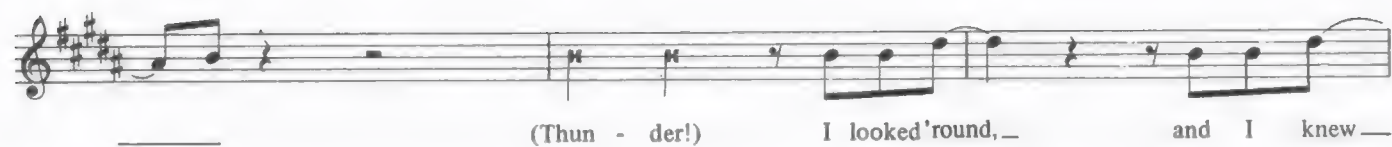


P.M.

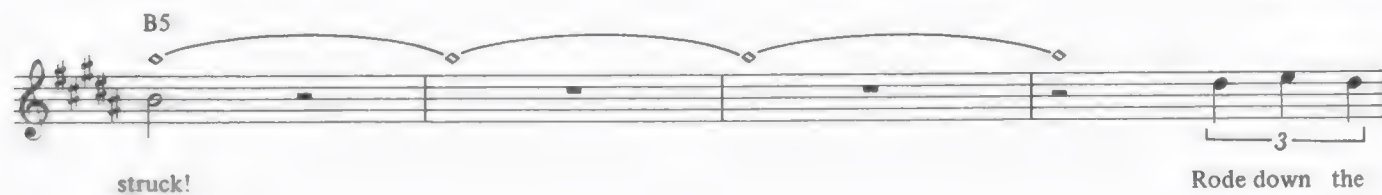
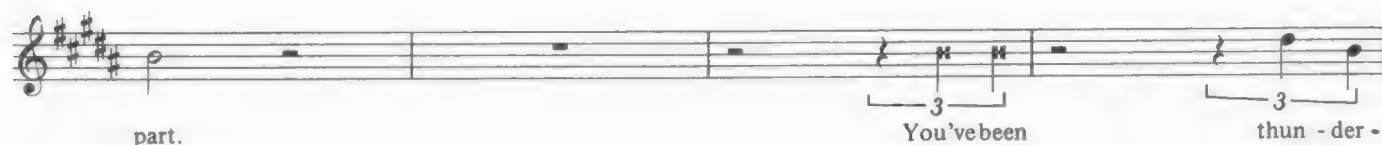
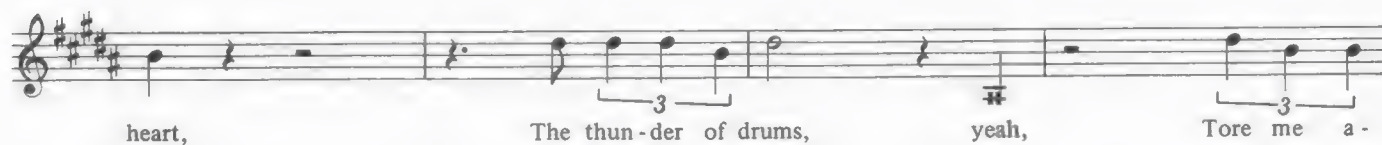


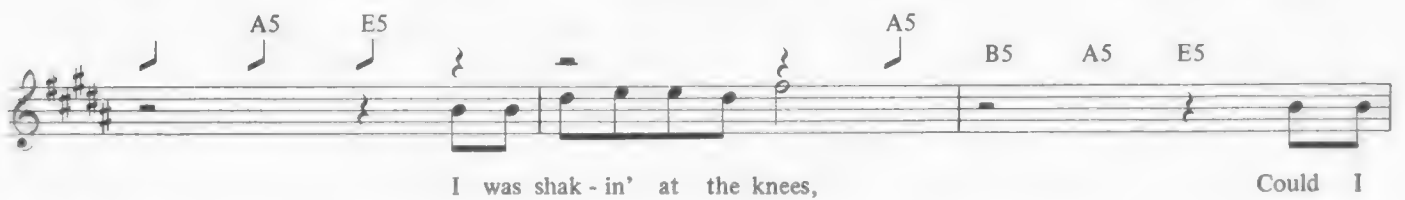
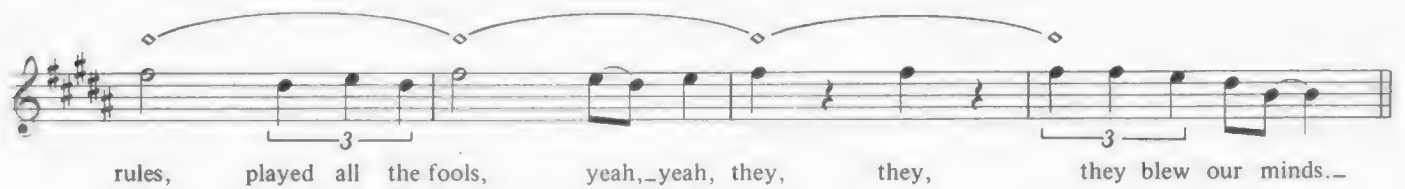
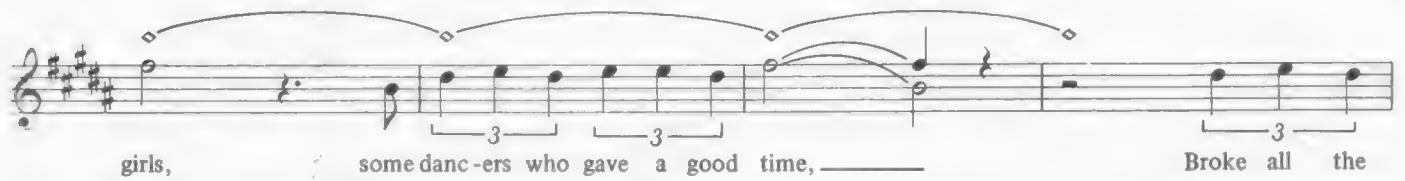
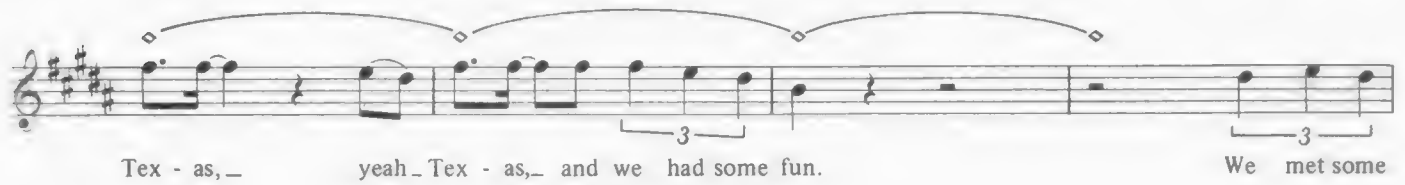
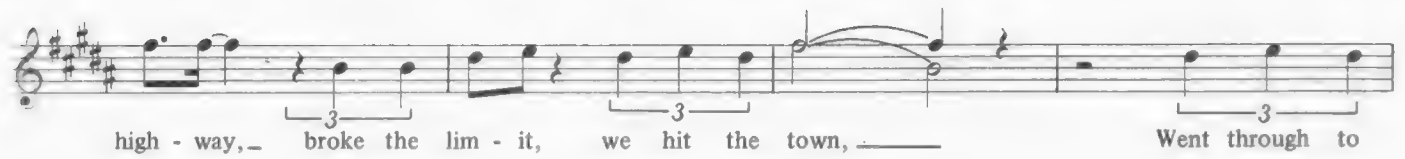
Thun - der!





Rhythm figure 4 end Rhythm figure 4

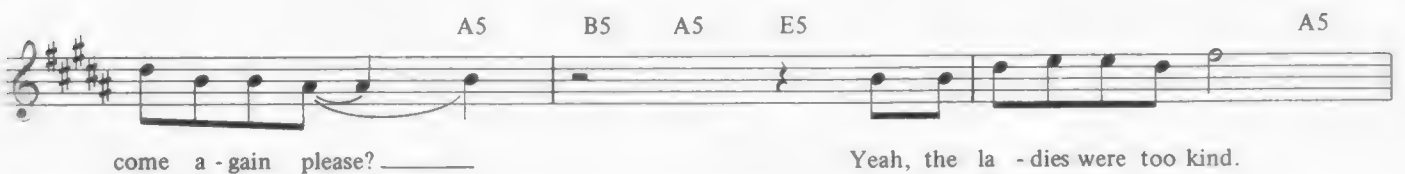




Rhythm figure 5

end Rhythm figure 5 with Rhythm figure 5

|   |   |   |   |
|---|---|---|---|
| 4 | 2 | 2 | 2 |
| 4 | 2 | 2 | 2 |
| 2 | 0 | 2 | 0 |



Rhythm figure 6

end Rhythm figure 6

|   |   |   |   |
|---|---|---|---|
| 4 | 2 | 2 | 2 |
| 4 | 2 | 2 | 2 |
| 2 | 0 | 2 | 0 |

You've been thun - der - struck, Thun - der -

Rhythm figure 7  
 with Rhythm figure 2 (35 times) end Rhythm figure 7

with Rhythm figure 7 (3 times)

struck... Yeah, - yeah, yeah, thun - der - struck,

Ooh, thun - der - struck.

Yeah.

Ooh, I was shak - in' at the knees, Could I

*guitar 1*

*guitar 2*



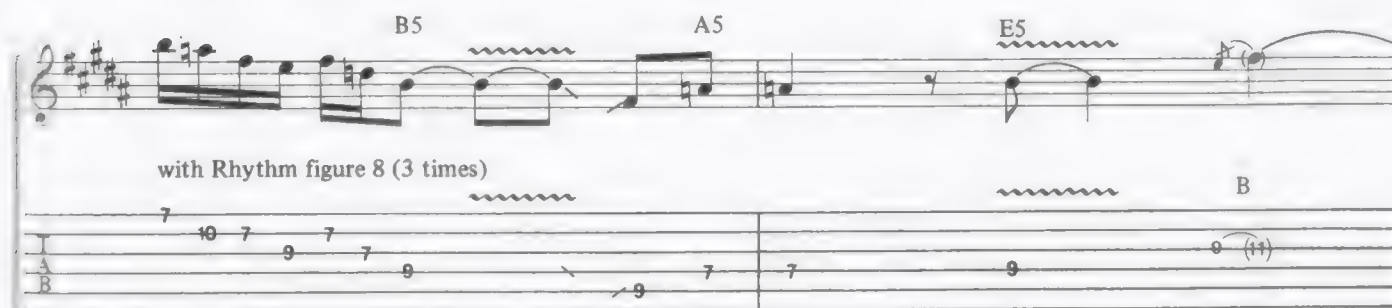
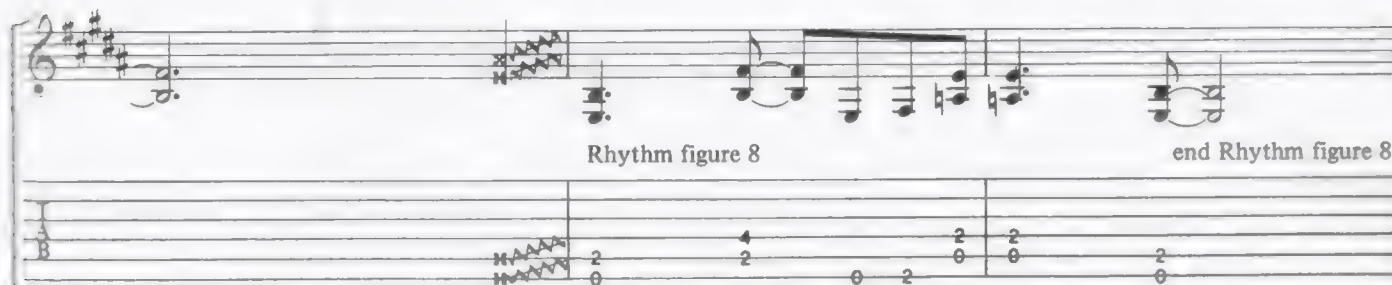
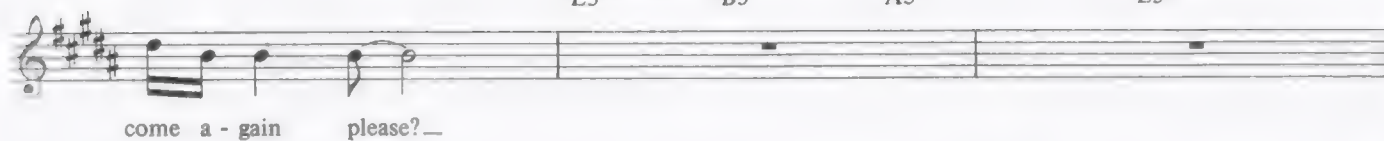
## Guitar solo

E5

B5

A5

E5



8va- B5 A5 E5

3 3 3 3

(19) 17 14 B B 17 14 17 16 17 15 16 (17) 15 (17) 15 (17)

16

B5 A5 B5 A5  
 Ah. Ah.  
 B  
 1 4 2 9 7 9 7 9 7 9 (11) 9 7 4 2 9 7 9  
 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

The musical score for 'Thunder' by The Beatles is presented in three staves. The top staff is for guitar, the middle for bass, and the bottom for drums. The key signature is D major (two sharps) and the time signature is 4/4. The guitar part begins with a treble clef and a key signature of two sharps. It features a melodic line with eighth and quarter notes, a double bar line with repeat dots, and a triplet of eighth notes. The lyrics 'Ow!', 'Ooh,', and 'thun - der -' are written below the guitar staff. The bass staff also has a treble clef and a key signature of two sharps. It includes a melodic line with eighth and quarter notes, a double bar line with repeat dots, and a triplet of eighth notes. The lyrics 'Ow!', 'Ooh,', and 'thun - der -' are written below the bass staff. The drum staff is in common time (C) and features a simple drum pattern with eighth and quarter notes. The lyrics 'Ow!', 'Ooh,', and 'thun - der -' are written below the drum staff. The score is labeled '(B5)' at the top right.

with Rhythm figure 7 (4 times)

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck, Thun - der - struck... Yeah, yeah, yeah, thun - der -

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck, Thun - der - struck... Yeah, yeah, yeah, said

B5 E5 B5 E5

Yeah, it's al - right, We're do - in' fine, fine, fine, thun - der -

with Rhythm figure 7 (8 times)  
ad lib solo (16 bars)

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck, Yeah, yeah, yeah, thun - der - struck... Thun - der - struck, thun - der -

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck. Whoa, ba - by ba - by, thun - der - struck... You've been thun - der -

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

struck. Thun - der - struck... Thun - der - struck.

(Ah. Thun - der - struck.) (Ah. Thun - der - struck.)

B5 A5 E5 A5 E5 B5 A5 E5 A5 E5

Thun - der - struck. You've been thun - der -

(Ah. Thun - der - struck.) (Ah. You've been thun - der -)

B5 *ritard.*

struck.

# YOU SHOOK ME ALL NIGHT LONG

ANGUS YOUNG/MALCOLM YOUNG/BRIAN JOHNSON

The musical score for "The Wind" by Gustav Mahler is presented in a two-staff format. The top staff is a vocal line in G major (one sharp) and 4/4 time. It begins with a G4 note, followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note G4, a half note A4, and a half note B4. The melody then descends: a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C#4. The bottom staff is a guitar accompaniment. It starts with a G4 note, followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note G4, a half note A4, and a half note B4. The guitar line then descends: a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C#4. The score includes a "let ring" instruction for the guitar, which is indicated by a dashed line and a "1" at the end of the line. The score is in G major (one sharp) and 4/4 time. The key signature is G major, and the time signature is 4/4. The score is in a two-staff format, with the vocal line on top and the guitar accompaniment on the bottom. The score includes a "let ring" instruction for the guitar, which is indicated by a dashed line and a "1" at the end of the line. The score is in G major (one sharp) and 4/4 time.

The musical score for "The Rose Tree" is presented in a three-part setting. The guitar part, written in G major, begins with a G chord and a melodic line that includes a triplet of eighth notes. The vocal parts for Tenor (T), Alto (A), and Bass (B) are arranged in a three-part setting. The Tenor part has a melodic line with a triplet of eighth notes. The Alto and Bass parts provide harmonic support with a steady accompaniment of eighth notes. The score includes a "let ring" instruction for the guitar, indicating that the notes should sustain. The piece concludes with a final G chord and a melodic flourish.

end Rhythm figure 1

The diagram shows a musical staff with a treble clef and a key signature of one sharp (F#). The notes and chords are: G (quarter), C (quarter), G (quarter), D (quarter), G (quarter), D (quarter), G (quarter), and D (quarter). The guitar fretboard diagram below shows the fingerings for these notes on the first four strings (Treble Clef):

| String | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|--------|---|---|---|---|---|---|---|---|
| T      | 3 | 3 | 3 | 3 | 2 | 2 | 3 | 2 |
| A      | 0 | 0 | 0 | 0 | 2 | 2 | 0 | 0 |
| B      | 3 | 3 | 3 | 3 | 0 | 0 | 3 | 3 |

with Rhythm figure 1 (4 times)

G C G C G D G D G D

She was a

fast ma - chine\_ she kept her mo - tor clean\_ She was the best damn wo - man that I've  
dou - ble time\_ on the se - duc - tion line. \_ She was one of a kind, she's just


ev - er seen. — She had the sight - less eyes, — tell - in' me no lies, —  
mine all mine. — Want - ed no ap - plause, — just an - oth - er course. — Made a

Knock-in' me out\_ with those A-mer-i-can thighs. Tak-in' more than her share\_ had me  
meal out-ta me\_ and came back for more. Had to cool me down\_ to take an-

— G C G D G D G D

fight - in' for air. — She told me to come, — but I was al - read - y there. — 'Cause the  
- oth - er round. — Now I'm back in the ring — to take an - oth - er swing. — 'Cause the

G C G C G D Dsus4



walls start shak - in', the earth was quak - in', my mind — was ach - in', and  
walls were shak - in', the earth was quak - in', my mind — was ach - in', and

[illegible]



D Dsus4 D G Cadd9

we were mak - in' it. And } you shook me all —  
we were mak - in' it. And }

Rhythm figure 2 *let ring-*

T 3 3 3 3  
A 0 0 0 0  
B 0 0 0 0

G/B D Cadd9 G/B

— night — long. — Yeah,

*let ring----- let ring----- let ring-----*  
end Rhythm figure 2

T 3 3 3 3  
A 0 0 0 0  
B 2 0 0 0

1. with Rhythm figure 2

G Cadd9 G/B D Cadd9 G/B

you shook me all — night — long. — Work - in'

2. with Rhythm figure 2 (2 times)

G Cadd9 G/B D

you shook me all — night — long. — And

Cadd9 G/B G Cadd9 G/B D

knocked me out — babe. You shook me all — night — long. —

Cadd9 G/B

— You had me sha - kin' ba - by.

G Cadd9 G/B D G

You shook me all night long.

*let ring*

D/A Dsus4

You shook me. Well, you took me.

Guitar solo

G C G/B D C G/B G

B R

guitar 2



The musical score for 'The Rose Tree' is presented in three parts: Treble, Alto, and Bass. The Treble part is a single melodic line in G major (one sharp). The Alto and Bass parts are provided as a two-part setting, with the Bass part often playing a harmonic or bass line. The score is divided into measures by vertical bar lines. The Alto and Bass parts use a simplified notation system with numbers 1-5 and 0, where 0 likely represents a whole rest or a specific pitch. The Bass part includes a final measure with a '3' below it, possibly indicating a triplet or a specific fingering.

with Rhythm figure 2 (5 times)

hold bend

T 15 15 16 17 (16) 17 15 17 15 17 (16) 18 18 (19) 17 15 17 15 17 15 15

A 17 (16) 17 15 17 15 17 (16) 17 (19) (19) 17 15 17 15 17 15

B 17 17

You shook me all night long.

Cadd9 G/B G Cadd9 G/B D

Yeah, \_\_\_\_\_ you shook me all \_\_\_\_\_ night \_\_\_\_\_ long. \_\_\_\_\_

Cadd9 G/B G Cadd9

Yeah, \_ yeah, \_ you \_\_\_\_\_ shook me all \_\_\_\_\_

G/B D Cadd9 G/B

night \_\_\_\_\_ long. You real - ly got me in.

G Cadd9 G/B D Cadd9

You shook me all night long.

let ring let ring

G/B D Cadd9 G/B D

Yeah, you shook \_ me, \_ Yeah, you shook \_ me \_

let ring let ring

all \_\_\_\_\_ night \_\_\_\_\_ long. \_\_\_\_\_

TAB



SIXTEEN AC/DC CLASSICS TRANSCRIBED IN GUITAR TABLATURE AND STANDARD NOTATION.  
INCLUDES FULL LYRICS AND CHORD SYMBOLS.

**BACK IN BLACK**

**FOR THOSE ABOUT TO ROCK (WE SALUTE YOU)**

**GIRLS GOT RHYTHM**

**HIGHWAY TO HELL**

**LET ME PUT MY LOVE INTO YOU**

**LOVE AT FIRST FEEL**

**MONEYTALKS**

**NIGHT PROWLER**

**THE RAZORS EDGE**

**RIDE ON**

**SHAKE YOUR FOUNDATIONS**

**SHOOT TO THRILL**

**SHOT DOWN IN FLAMES**

**SQUEALER**

**THUNDERSTRUCK**

**YOU SHOOK ME ALL NIGHT LONG**